This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

+ *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.

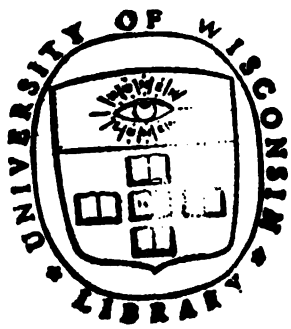
+ *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.

+ *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.

+ *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at `http://books.google.com/`



KOHLER ART LIBRARY

THOMAS STOTHARD, R.A.

THOMAS STOTHARD, R.A.
FROM THE PAINTING BY G. H. HARLOW.

Frontispiece.

THOMAS STOTHARD, R.A.

AN ILLUSTRATED MONOGRAPH

BY

A. C. COXHEAD

NOTE TO THE READER

The paper in this volume is brittle or the inner margins are extremely narrow.

We have bound or rebound the volume utilizing the best means possible.

PLEASE HANDLE WITH CARE

GENERAL BOOKBINDING CO., CHESTERLAND, OHIO

A. H. BULLEN

47, GREAT RUSSELL STREET, LONDON, W.

1906

THOMAS STOTHARD, R.A.
FROM THE PAINTING BY G. H. HARLOW.

Frontispiece.

THOMAS STOTHARD, R.A.

AN ILLUSTRATED MONOGRAPH

BY

A. C. COXHEAD

A. H. BULLEN
47, GREAT RUSSELL STREET, LONDON, W.C.
1906

THOMAS STOTHARD, R.A.
FROM THE PAINTING BY G. H. HARLOW.

THOMAS STOTHARD, R.A.

AN ILLUSTRATED MONOGRAPH

BY

A. C. COXHEAD

A. H. BULLEN
47, GREAT RUSSELL STREET, LONDON, W.C.
1906

PUBLISHER'S NOTE

THE letterpress of this book was written by the late Mr. A. C. Coxhead, and the proofs underwent revision at his hands. The illustrations have been arranged, and the book seen through the press, by Mr. A. F. Wallis.

207817
JAN -4 1917

W10
.ST76
C83

CONTENTS

	PAGE
LIST OF FULL-PAGE ILLUSTRATIONS	vii
THOMAS STOTHARD, R.A.—HIS LIFE	1
THE WORK	29
Lady's Poetical Magazine	33
British Magazine	37
The Town and Country Magazine	39
Universal Magazine	41
Lady's Magazine	42
The Royal Engagement Pocket Atlas	50
The Annuals	55
Stothard and the Novelists	59
„ "Robinson Crusoe"	75
„ the Essayists	76
„ Sterne	80
„ the Poets	82
„ the Dramatists	89
„ Spenser	92
„ Shakespeare	94
„ Milton	103
„ Pope	107
„ Thomson	109
„ Langhorne	112
„ Burns	114
„ Goldsmith	116
„ Rogers	120
„ Walter Scott	135

PAGE

THE WORK—*continued.*

Stothard and Byron 139

„ Boccaccio 141

„ Walton's "Angler" 142

Various Works 144

Bowyer's "History of England" 164

Miscellaneous Work 167

INDEX 223

LIST OF FULL-PAGE ILLUSTRATIONS

	TO FACE PAGE
Thomas Stothard, R.A. (From the painting by G. H. Harlow)	*Frontispiece*
Confirmation	8
Monument in Lichfield Cathedral	24
Thos. Stothard	29
Edwin and Angelina	34
Cymon and Iphigenia	36
A View of the Camp in St. James's Park, 1780	44
Grandison reconciles Sir Harry and Lady Beauchamp	50
Sans Souci	56
The Discovery	58
Joseph Andrews and his Mistress	60
Uncle Toby and Trim Planning the Destruction of the Fortifications of Dunkirk	62
Sir Charles between his Lady and Clementina in the Garden	68
Louisa introduces Thompson to the distressed Cottagers	70
Clarissa depositing her Letter in the wood House, early in the Morning	72
Miss Howe secretly writing to Clarissa	74
These are my Companions	76
The Rambler, No. 126	78
Letter XIX	80
With Gifts their young Dardanian Judge they try'd	82
And sawe his Barge ysailing in the Se;	84
Love stole the Pipe of sleeping Pan and play'd	86
The Vows of Elfrida	90
. . . At first the Infant	96
"The two Gentlemen of Verona"	98
Marina. —— Ah me! poor maid	100
The Rape of the Lock	108
Olivia's Return to her Father	116

TO FACE PAGE

When lovely Woman stoops to Folly 118
'Twas here we chas'd the Slipper by its Sound . . . 120
A Vintage 128
Children on the Sea Shore 132
The Swing 134
Giornata Seconda 140
Giornata Nona 142
Disdain returned (Carew) 146
Caress and dignify their little Charge 160
And they have torn my Love away 168
The Children in the Wood 170
Miss Brunton in the Character of Monimia 172
Christian alarmed at having read that the city in which he lived was threatened with destruction, expresses his great anxiety to his wife and children 174
Christian's sword by the last and furious attack of Apollyon was driven out of his hand, but he instantly recovered it again, giving him so deadly a thrust that he gave back, spread forth his wings, and fled 176
Caroline and Walstein 178
The Dunce Disgrac'd 180
The Scholar Rewarded 182
Just Breech'd 184
The Power of Innocence 186
Design for a Diploma 202
Hope giving Encouragement to Orphans 206
Now Arthur-seat shall be my Bed 212
The young Italian 214
Wolfert Webber 216
The Narrative 218

THOMAS STOTHARD, R.A

From *The Athenæum*, December 21, 1833.

To T. STOTHARD, ESQ.

ON HIS ILLUSTRATIONS OF THE POEMS OF MR. ROGERS.

Consummate Artist, whose undying name
With classic Rogers shall go down to fame,
Be this thy crowning work! In my young days
How often have I with a child's fond gaze
Pored on the pictured wonders [1] thou hadst done:
Clarissa mournful, and prim Grandison!
All Fielding's, Smollett's heroes, rose to view;
I saw, and I believed the phantoms true.
But, above all, that most romantic tale [2]
Did o'er my raw credulity prevail,
Where Glums and Gawries wear mysterious things
That serve at once for jackets and for wings.
Age, that enfeebles other men's designs,
But heightens thine, and thy free draught refines.
In several ways distinct you make us feel—
Graceful as Raphael, as Watteau *genteel*.
Your lights and shades, as Titianesque, we praise,
And warmly wish you Titian's length of days.

C. LAMB.

[1] Illustrations of the British Novelists.
[2] Peter Wilkins.

THOMAS STOTHARD, R.A.

THE life of Stothard was written by the widow of his second son, well-known as a miscellaneous writer under the name of her second husband. Stripped of its pious eulogies, Mrs. Bray's book, which was published in the year 1851, seventeen years after Stothard's death, shrinks to very slender proportions, and indeed there was but little to tell, unless the author had given a consecutive history of his work, a task which she did not attempt. Though he suffered two cruel bereavements, his domestic life was peaceful and happy, despite the fact that—with all his untiring industry—his means were never more than barely adequate to the support of a numerous family. Beloved by those of his associates who knew him well, and respected, almost revered, in his old age by those who knew him even but little, his artistic career, save for one painful episode, was unclouded. He lived for his art, and not for its rewards; and although doubtless he would have welcomed more substantial recognition of his merits, his modesty and his equanimity of temper saved him from the discontent and resentment so often attendant upon unappreciated genius. His were not the days of exaggerated prices, and it was portrait-painters who, with a

few exceptions, then as now, won the prizes of the profession. That he could have set a high value upon his oil-paintings is impossible, and for his illustration work he probably received the full market value, such as artists of higher repute in his day, but, as we know now, of inferior powers—Hamilton, Burney, and others—were content to receive. The testimony of contemporaries given during his lifetime, as well as after his death, was more unanimous than is common. A few, influenced perhaps by their personal esteem, were too laudatory; one, smarting under a fancied injury, was too bitterly depreciative; but generally all, while recognizing his limitations, appreciated and admired those fine qualities which characterize his work.

Thomas Stothard was born on August 17th, 1755, at the "Black Horse" in Long Acre, London, where his parents had been living for five years. He can thus be claimed as a product of the great city, although, like so many other Londoners born and bred, it was to the provinces that he owed his immediate ancestry. Indeed, the term "London-bred" can hardly be applied to him, for, when only five years old, he was sent, on account of his delicate health, to his father's native county, Yorkshire, where he remained until he was thirteen, and it was in his early boyhood that his mind was first affected by pictorial art, and that he manifested and developed his own nascent talents. His father, who, according to Mrs. Bray, came of a good family, had been an innkeeper at Stutton, near Tadcaster, whence he came to London to better his fortunes, doing so with some measure of success. The artist's mother was Mary, the daughter of Elizabéth Reynolds, niece of D'Anvers Hodges, of Bradwell, Gloucestershire. Stothard's son Robert gave in "Notes and

Queries" of March 15th, 1856, some particulars of this family, whence it may be gathered that his grandmother had not been far removed from the inheritance of large estates. Mrs. Bray may have had this in her mind when she stated that her father-in-law was actually the heir to certain property, but would not assert his claim. Whether he would have been right to have sacrificed the interests of his own family to those of distant relatives is a question which we may leave unanswered; but the story is a doubtful one.

The ailing child was entrusted to the charge of an old lady at Acomb, a village near York, which in that day enjoyed some vogue as a health resort; and here he soon gained strength. Although he remained at Acomb only three years, being afterwards removed to Stutton, it was there that the opportunities occurred for the revelation of his artistic tastes and aptitudes. In a brief autobiographical memorandum which he drew up in his old age, he thus describes the awakening, which always forms so interesting a part of the biography of artists: "She" (his kind guardian), "had two sons in the Temple, London, who sent her a present of some of the heads of Houbraken, framed and glazed; likewise, an engraving of the blind Belisarius by Strange, and some religious pictures from the unrivalled graver of the same artist. I looked often and earnestly at these productions, for the old lady admitted me freely into her room, and seemed pleased with my admiration of them. I gazed till a love of art grew within me, and a desire to imitate what was on the walls. I could see that my hand was improving, and I had sketched some things not amiss, when at eight years old I was removed to Stutton, the birthplace of my father. Before this, I should have mentioned that

my father, pleased with my attempts, had sent me boxes of colours, which I knew so little how to use that I applied to a house-painter for some mixed paint, which he gave me in an oyster shell, and the first man I painted was in black."

It is on record also that one picture belonging to his nurse—whose name should not be forgotten, Mrs. Staiburn—particularly fascinated him, and he would sit in silent contemplation of it for hours together. He often mentioned this fact, but, as is not infrequent in recollections of childhood, while the impression was remembered, the subject of the picture was entirely forgotten.

The boy remained at Stutton for five years, living with two aunts and attending a day-school at Tadcaster. This chapter in his life was brought to an end by a visit from his father, who took him back to London. He was now sent to a boarding school at Ilford, then a country village, now hardly a suburb, but rather an integral portion of Cobbett's "Wen," where he remained, until the death of his father, in 1769, made a signal change in the fortunes of the family. Although the income from the public-house in Long Acre ceased, the widow and her son found themselves not unprovided for, and, while we do not know what were the means of the mother, a sum of twelve hundred pounds was secured to the son. It was necessary for him, however, not only to leave the school at Ilford, which seems to have been a pretentious one, and was probably proportionately expensive, but also to consider the question of earning a livelihood. His mother sufficiently recognized his natural gifts to seek some occupation in which they might be turned to account, and finally the boy was apprenticed to a designer of silk brocades. It is possible that during the five years in which he was

busily engaged in this work, his hand was acquiring freedom, and that he was learning the art of filling space with graceful lines, which he displays so fully in his decorative designs; but, as in the case of other artists whose parents have followed a similar course, thinking that an "artistic" trade is the best outlet for artistic talents, we cannot but lament that these five receptive years were not devoted to serious study, the want of which could never be made up.

Towards the end of the term of seven years, the fashion and demands for brocaded silks fell off so seriously that the apprentice had ample leisure to indulge his own fancy by illustrating the books which he read—Homer and Spenser being his favourite authors. As in his childhood, he was again fortunate in his temporary guardian, his employer encouraging him to paint in oils, and it was thus in the last years of his apprenticeship that he seems to have looked to art for the career which brocades seemed no longer to promise. A chance visit of Harrison, the publisher, to the widow of his employer, who lived just long enough to see the decline of his business, led to the first recognition of his powers outside his own circle, and his first half-guinea was earned by his executing three designs for a novel which the publisher put into his hand. What the book was, and whether the drawings were engraved or not, his biographer does not tell us in her very elusive book. Some years have still to elapse—so far as we know—before any of his work occurs in Harrison's publications.

A friendship with Samuel Shelley, soon to achieve fame as a miniature painter, as well as with other young men of artistic tastes and ambitions, doubtless did much to direct Stothard into the path for which he had so

much predilection. We learn from Mrs. Bray that about this time he was admitted as a student into the Maiden Lane Schools, where he drew both from the antique and from the living model. Before this, however, he had exhibited a "Holy Family" at the exhibition of the Incorporated Society of Artists, to which, in 1777, he sent also two landscapes and a scene from Homer. A "Holy Family" was exhibited in the Royal Academy in 1778, and from that time, with an occasional hiatus, his name will be found in the catalogues until the year of his death, 1834. His acquaintance with Harrison now began to bear fruit, and from this time onwards he was recognized not only by Harrison, but by other publishers, as an artist whose designs would enhance the value of their books. He was becoming known, too, in the artistic world, and both from Reynolds and from Wilson he received encouragement and friendly counsels. There is a story that when Sir John Hawkins asked Reynolds to design a frontispiece for a Latin play, "Ignoramus," the President suggested that a "young man named Stothard would do it much better than he could."

Mrs. Bray, while she loaded her book with eulogies which would tend to make their object ridiculous, found no room to tell us the date of his marriage to Rebecca Watkins, which took place in 1783. She relates, however, an anecdote of his wedding, which is characteristic of his industry as well as of his imperturbable disposition. After the ceremony he walked to the Academy to draw from the antique until three o'clock, and then invited a friend to go home with him to a family party, "For I have this day taken to myself a wife." Of his eleven children five died in infancy. Of the others five were boys and only one a girl. So rapidly growing a

family must have been a severe tax upon the struggling artist, to which the interest of the £1,200, which he had kept unbroken, would, of course, be inadequate, and it is not surprising that he accepted commissions from all quarters, often of a character which a man even less conscious of his worth might have considered derogatory. It is possible, however, that to his necessities we are indebted, as will be seen later, to much of what is most delightful in his work. Ruskin wrote somewhere of Pugin, whom he disliked on account of his creed, that he could not build cathedrals, but that no man could design a better finial. So with Stothard; a tradesman's card or a ball-ticket of his handiwork is often a more valuable possession than many of his ambitious historical paintings.

In 1792 Stothard was elected an Associate of the Royal Academy, the same honour being bestowed upon Westall. It is recorded that he had already been an unsuccessful candidate, the claims of Lawrence, who was then making such extraordinary progress in popular and royal favour, being preferred to his. Wheatley, however, had been elected an associate in 1790, and full Academician in 1791, while the attractive portrait-painter, whom the Academicians had, in defiance of the wishes of the King as well as of their own President, refused to make a "supplemental" Associate in 1790, had this unique distinction conferred upon him in the following year. In the year of his election, 1792, Stothard exhibited his picture "Confirmation," one of the most pleasing of his devotional pictures, which years afterwards won special praise from Landseer, but which was in the artist's possession at the time of his death, and realized only sixteen guineas at the subsequent sale at Christie's. In 1793 he

exhibited "Six Scenes from Telemachus,"—the originals, doubtless, of his illustrations of that book,—and "The Dryads finding Narcissus." In the following year he, Lawrence, and Westall all became full Academicians, so rapid an advance of so many artists being probably unknown before or since in the history of the institution. In this year he exhibited three historical pictures, two of them forming part of his series of illustrations for the History of the Peerage. His diploma picture, which, unlike many in that unjustly neglected gallery, is a good example of his work, was one of the companion pictures of "Confirmation,"—"Charity." The lists of Academicians and Associates were not printed with the catalogues in those early days, and without referring to official records we can know the names only of those—not a large proportion—who exhibited; but among these De Breda, De Cort, Grimaldi, Mosnier, Hodges and Collyer would serve to remind aspirants, as well as those who have achieved the distinction, that to win a place among the select forty does not ensure immortal fame.

Since his marriage Stothard had been living in Henrietta Street. His increasing family, however, soon made it necessary to find proportionate accommodation, and in the year in which he assumed the title of R.A. he invested the greater part of his carefully treasured inheritance in the purchase of the freehold of No. 28 Newman Street, which remained his home for the rest of his life. The house now bears his name, a memorial of the distinction which it enjoyed for so long. Newman Street was then one of the favourite dwelling-places of artists, among whom at various times were West, Bacon, Russell, John Raphael Smith, James Ward, Howard, Jackson, and Dawe. Academicians no longer dwell in the gloomy street,

CONFIRMATION.

[To face p. 8.

and it is difficult to imagine it the centre of the art-world of London. One is inclined to wonder why Stothard with his keen love of the country could have been content all his life to dwell in the midst of bricks and mortar, all the more as he must have remembered what benefits he had derived in his own childhood from a rustic life, but, apart from the convenience of living within touch both of his fellow-artists and of his employers, it must not be forgotten that, although means of travel were scanty, it was as easy then to shake off the dust of the city from one's feet by using them alone as it is now with all the resources of train and tram at one's command.

Soon after he had established himself in his new abode he had the misfortune to be robbed of his plate, which, according to Mrs. Bray, was an heirloom on one or other side of his family, and was of considerable value. The loss was a hard one, being for both reasons irretrievable, but was borne by him with his usual serenity. Many years afterwards a thief, under sentence of death, confessed that he had committed this particular crime with the assistance of the victim's cook. For the sake of the honour which should exist among thieves, it is to be hoped that his confederate was beyond the reach of justice.

From this time until his death the history of his life is not much more than a record of his work. Besides visits of more or less length to various parts of the country, his labours in his studio were relieved by frequent excursions into the rural districts nearer London, Iver in Buckinghamshire, where an aunt was living, being at one time a favourite destination, and his sketch books were filled with delineations of flowers and butterflies. The results of these special studies, to which he was devoted,

do not appear so frequently in his designs for the illustrations as we might expect, but he made many for various silversmiths, some of which may be seen at the British Museum, and it is in these that he found more scope for this branch of his art. In the year 1799 he began the decorative work on the staircase of Burleigh House which still forms one of the attractions of that famous house. Painting only in the summer, the three designs occupied him for five years, and their colossal scale makes a remarkable contrast with the minute work upon which he must have been engaged almost simultaneously. The subjects are War, Intemperance, and "The Descent of Orpheus into Hades," a somewhat incongruous collocation, whether of his choice or of that of the Marquis of Exeter, does not appear. The scheme of the second, which represents Antony and Cleopatra, may be seen in a small oil-painting in the National Gallery. For this work at Burleigh he received about £1,300. While visiting his father at Burleigh, his son Charles made drawings of tombs, etc. in the neighbouring churches, which were the germ of his well-known work on the Monumental Effigies of Great Britain.

During this period (1801) his mother, who had formed part of the family in Newman Street, died at the great age of eighty-seven years. It must also have been at this time that a more crushing blow fell upon the artist. His eldest son, Thomas, who, according to Mrs. Bray, was only thirteen years old, but in another account, sixteen, was accidentally shot by a schoolfellow. The death of a son, especially in so cruelly sudden a manner, would be tragedy enough, but the young Thomas Stothard was a boy not only of unusual spirit and character, but also of great ability and promise. His delight had always been to

draw scenes of battle, in which he had already shown remarkable artistic powers, and he had been his father's constant companion in his country rambles. According to Mrs. Bray, the ill-fated boy had had some presentiment of his premature death. Only a few weeks previously his parents had been roused from their sleep by his screams, and on going to his room found him sitting up in his bed in an agony of terror. He had seen a man, like a watchman, waving a white flag over him, on which was a spot of blood. This spot grew and grew until the whole of the flag was stained crimson. It was then that he woke. So impressed was he by what might be dismissed as nightmare, and ascribed to the usual cause, that he wrote in red chalk on the white wall by his bed the text, "And your young men shall see visions, and your old men shall dream dreams." Filled, too, with the idea that this vision was a warning of death, he became, if possible, more regular in his attendances at Tottenham Court Chapel than he had ever been, and thus did all he could to add holiness to his already blameless life.

The truth of this story, resting as it does upon the testimony of the boy's mother and of his brother, Charles Alfred, must be considered beyond question, but the sequel crosses the border of the supernatural, and, although supported by similar evidence, is a severe strain upon one's powers of belief. The father and mother were preparing to go out walking, when the latter suddenly exclaimed, "Tom, what do you here? But, as you are here, go down and tell the servant to bring up my gown." Stothard, knowing that the words must be meant for their son, and knowing also that he had given him money with which to buy a bird, and that he had already gone out for that purpose, was naturally astonished, and asked

his wife what she meant, as the boy was not there. "I saw him this instant, standing by the bed," was the reply, and she added that, when she spoke, the boy seemed to stoop down and vanish. Almost immediately afterwards there was a knock at the door, and two strangers were admitted, who would tell her nothing, but insisted on seeing Stothard alone. Their errand was to tell the death of the much-loved son.

In the year 1809 his country wanderings took him further afield, and after visiting the English Lakes he went to Scotland, where he made studies of landscape and people for his illustrations of Burns' Poems. In the following year his versatility was exhibited in a "transparency," which he executed for Messrs. Rundell and Bridge, the goldsmiths, on the occasion of George III.'s jubilee. About this time—his biography is, unfortunately, too often wanting in dates—he received another commission for mural decoration. Colonel Johnes had recently built himself a splendid house at Hafod, near the Devil's Bridge in North Wales, and having himself translated the Chronicles of Monstrelet and Froissart, he commissioned Stothard to decorate one room of it—the library—with scenes chosen from those mediaeval classics. Eight panels were therefore painted in imitation of relief, a style of art much in favour at that period, a remarkable example of which may be seen in the Hall of the Clothworkers' Company in London. Colonel Johnes was one of Stothard's most appreciative patrons, among whom, besides Rogers, were numbered Beckford, of Fonthill Abbey, Archdeacon Markham and Thomas Hope. While Stothard was staying in the house he gave lessons in drawing to Miss Johnes, who, besides being an accomplished musician, showed promise of much proficiency in the other arts.

This young lady, who seems to have been an only child, died in the following year, and neither parent survived her long. The house was sold at the death of Colonel Johnes, and the paintings removed, and probably dispersed. The monument raised by the sorrowing father to his dearly-loved daughter was executed by Chantrey; that it was designed by Stothard is generally acknowledged, although with some reservation, and it has thus only an adventitious bearing on the question of Chantrey's indebtedness to Stothard, which is considered on another page.

In the year 1810 Stothard became Assistant Librarian to the Royal Academy, and two years later he was appointed Librarian. In 1814, as the result of a competition, he obtained the commission for the design of the silver shield, to be presented by the Merchants and Bankers of London to the victorious Duke. Drawings for this are exhibited at the British Museum. Two more transparencies were painted by him in commemoration of the short-lived peace of this year. In 1815, he visited Paris with Chantrey and others, and saw at the Louvre the vast collection of works of art, the prize of Napoleon's systematic robberies, before their partial restitution. Some paintings in the years immediately following may owe something to the influence of Watteau, with whose genius he could not fail to have sympathy. The beautiful series of illustrations to Boccaccio are evidently similarly inspired. Some years later, in 1821, when he was not far from the psalmist's limit of life, another sudden calamity befell him in the death of his second, and eldest surviving son, Charles Alfred. Allusion has already been made to Charles's early taste for archaeological studies, and this was developed during his life, which was indeed devoted to it. In the year

1810 he exhibited a painting, "The Murder of Richard II. at Pomfret." It was in the year 1816, when in Normandy, making drawings of the Bayeux Tapestry, that he discovered at the Abbey of Fontevrault the effigies of several of our Plantagenet Kings. At a later time Lord Malmesbury tried to obtain these for England, but the Emperor of the French, though willing, would not brave the opposition of his own people. In 1818 Charles Stothard was elected a fellow of the Society of Antiquaries, and in 1821, when making drawings of a painted window in Beer-Ferris church, Devon, he was killed by falling from a ladder. He had married Anna Eliza Kempe, the biographer of his father, three years before.

The loss of his son, as sudden as that which he had experienced many years before, was a crushing blow to Stothard, and, courageously as he bore it, he never entirely recovered from its effects. Nevertheless, stricken as he was by the news of the catastrophe, which reached him in London, he concealed to the utmost of his power his own poignant sorrow that he might the better support his son's widow, whose bereavement was greater than his, and to whom in her delicate state of health the shock might have had the most serious result. Her child, born one month after the father's death, lived but for seven, and, throughout the long illness which followed, her father-in-law's untiring kindness was of the greatest service to her. It was in this year that he exhibited at the Royal Academy his "Vintage," now in the National Gallery, perhaps the most important of his oil-paintings. Vernon bought it after his death for seventy guineas.

Stothard knew that hard work was the surest anodyne for his own sorrow, and in the following year he accepted a commission of considerable importance, the painting of

the Cupola of the Hall in the Advocates' Library at Edinburgh. The price was fixed at three hundred guineas, but, finding that the labour required was greater than he had anticipated, besides entailing heavy expenses, he asked for a further sum, which he seems to have received. The subjects of the paintings are Apollo with the Muses, Orators, and Poets. The work was begun on June 4th, and finished August 1st, which period of course did not include the preparation of the designs. Bereavements were now crowding fast upon him. In the year 1825 he lost his wife, and in the following year his dearest friend, Flaxman, whom, born in the same year as himself, he had known from almost the earliest days of his artistic career. In 1825, after his wife's death, he visited Dovedale, in the Peak Country, to make sketches for his illustrations of Walton's Angler. The landscapes are a noticeable feature of this beautiful book, and are the only published examples, not accessory, of Stothard's essays in this branch of art. The British Museum possesses many of his drawings, which, whatever their technical value may be, testify to his love and appreciation of the beauty of nature.

Once more he was commissioned to prepare designs for mural decoration; this time for Buckingham Palace. The designs only, however, were to be his work, and were to be executed in sculpture. The great staircase and the Throne Room among other apartments were to be thus decorated, and it is to be regretted that the death of George IV. and the advent of a less lavish era prevented the execution of the project. The principal subjects illustrated the Wars of the Roses, one of the designs representing the Marriage of Henry VII. to Elizabeth of York, which, with others, is exhibited in the Print Room of the British Museum. The scheme, however, was not

wanting in the mythological and fanciful subjects with which the artist throughout his life was most in sympathy, and several of these can be studied in the same room. The price which he received for the whole was about £140. A group of cupids in a bird's nest, from which he probably painted the picture exhibited in the Royal Academy in 1832—his last contribution but one—drew the remark from the King, that old as Stothard was, he had not lost his "sprightliness,"

The "Flitch of Bacon," his last important painting, was designed as a companion to the "Canterbury Pilgrims," and the engraving of this by Watt was published in 1832. Far less known than the other, it is much the better work of the two, and tells its own story, while the "Pilgrims" picture can be nothing but a jog to one's memory of the immortal Prologue.

Stothard had been suffering for many years from deafness, which, always increasing, had become a particularly cruel affliction to one of his genial temperament. So serious had the malady become in these last years that his friends did their best to dissuade him from walking in the streets alone. Confident in himself, however, and probably, like other old men, gently resenting the implication that he could not ensure his own safety, he continued to take his walks abroad, and their forebodings were unhappily justified when, late in the autumn of 1833, he was knocked down by a carriage while crossing the road. There were no signs of specific injury, and he resumed his old habits, although, unknown to himself, he was now always closely followed by one of his sons; but the shock was one which could hardly fail to have a harmful effect upon a man nearly eighty years old. He himself recognized that his vital powers were waning, and, doubtless not without

much regret, he ceased to work. Mrs. Bray tells a pathetic story of what was his last attempt to practise his beloved art. His son Alfred had received a commission to engrave a seal for the Central National School in Westminster. He chose for the design a drawing of his father's, from Rogers's "Poems," where the mother is depicted alluring her child from the edge of the precipice. To adapt the design to its new purpose Stothard suggested some alteration, and tried to show his meaning by a sketch, but his hand could no longer be guided by his still active mind, and he let fall the pencil which for so many years had traced such exquisite forms of beauty. With no disease, he gradually lost strength, and in the spring of the following year he took to his bed, never again to leave it. For a few days before his death he had lost the power of speech, but his mind, happily, remained unclouded to the last. On the morning of April 27, his son Alfred, wishing to know if his father recognized those about him, held his hand and asked him questions, to which clear replies were made by the pressure of the hand and the expression borne by the venerable face. One last question was answered with the same mute eloquence, and in a few minutes, without suffering and in perfect peace, his long life, blameless and strenuous, was done.

He was buried in Bunhill Fields by the side of his wife in the same vault which had already received his mother and his long-lost boy. We have seen that of the eleven children that were born to him, five sons survived their infancy, and of these two had been mourned by their parents. Of the others, Henry became a pupil of Flaxman, with whom he remained for many years, but, being subject to paralysis, he was unable himself to follow sculpture as a profession. For a time he taught drawing,

but at last, being unable to support himself on account of his affliction, he obtained from Queen Adelaide an admission to the Charterhouse, where he died in 1847, aged fifty-six. Alfred Joseph, born in 1793, was appointed medallist to George IV. He exhibited for many years at the Royal Academy, and among his works are portraits of Walter Scott (after Chantrey's bust), Canning and Byron. Robert Stothard also followed the arts as a profession, and was for some time draughtsman to the Society of Antiquaries. Emma, the only daughter, alone of the children did not inherit any of her father's talent.

Several portraits were painted of Stothard, one of the best being that by Harlow. James Green's, painted in 1830, is in the National Portrait Gallery. Both of these were in the possession of Rogers. A fine bust, also, of him was executed by his friend Chantrey. He introduced his own portrait into a design made for the Foundling Hospital.

Pages could be filled with the affectionate appreciations of Stothard made both during his lifetime and after his death, as well as with more specific eulogies of his work. Personal reminiscences, however, are rare. His life was a quiet, well-ordered one, and comparatively barren of incident. Rogers, who had, in his later years at least, more opportunity of knowing him well than most others, has nothing to tell of him in his "Table Talk," but that an innkeeper once pointed out Pitt and Dundas to him, and told him how many bottles of wine they had swallowed. From a writer in "Blackwood" of 1836 we learn that he had a gorgeous collection of butterflies made by himself, and that he generally had his china jars filled with beautiful flowers, which he chose himself in Covent Garden in the early morning in spring and summer. He made large

collections also of prints of foreign countries, which he said served him in lieu of travel. He was careless in dress, but faultless in manners, with the stately courtesy of the old school. He was fond of reading novels, particularly admiring the works of Mrs. Radcliffe, and liked also to read aloud, which he did naturally, without the exaggeration which so often renders this gift or taste a burden to the auditors. His other tastes in art were eclectic. He greatly admired good drawing, while the colour of Rubens won his special admiration. He much appreciated Callcott, and considered that some early Turners were inferior only to Claude for want of the mellowing of time. He considered Robson the most poetical of all the water-colourists, and thought that Harlow, had he lived, would have been the greatest portrait painter of England. The same writer tells the story, repeated by Mrs. Bray, that he never painted a picture for the Royal Academy Exhibition, but usually chose one that would fit a frame. This, however, was repudiated by his son, who not only stated that his father had too much respect for the Academy of which he was a member to treat it so cavalierly, but describes his actual practice. He never seems to have tried his hand on the plastic arts, excepting to begin to carve a set of chessmen in ivory. Only a few of these were finished. They were stolen from Messrs. Christie and Manson's sale rooms.

As this work deals only with his designs for illustration, this is not the place to estimate Stothard's position in the hierarchy of art. Of recent appreciations the sanest and the most sympathetic are to be found in the "Letters of James Smetham," and in Mr. Dobson's "Eighteenth Century Vignettes." From the former I quote but a few sentences.

"The proper place for the right seeing of Thomas Stothard's work is at the rate of three in a parlour, and that parlour the parlour of the Vicar of Wakefield. . . . No one should have more than three . . . six to twelve inches, or even as high as fourteen inches (superficial) . . . when Stothard gets beyond that, we feel a want; when he keeps within that key, no Arcadian shepherd of the Golden Age ever piped a sweeter song."

Stothard had his limitations, even in his small illustrative and decorative designs. His drawing was often inaccurate, which is not surprising if, as his biographer boasts, he never drew from the living model. There is an exception on record to this perverse habit of his, Miss Boddington having sat to him for his "Una among the Satyrs." He once proposed to another lady to introduce her into a picture of "L'Allegro," but circumstances prevented this second concession to the necessary and almost universal practice. His essays in the "grand style" are generally vapid, even if they do not become grotesque; while, when he really has to deal with the grotesque, or with the horrible, the results are too frequently feeble and unconvincing. Still, thanks to a wonderful memory, working on a keen power of observation, his compositions are nearly always well-conceived and arranged, and his individual figures graceful and expressive. When we consider the enormous range of his work, and that, fail as he might here and there, there is hardly a book illustrated by him that is not more valuable by his share in its production, we may well say of him, as was said and written of the poet, essayist and novelist, whose work his own so much resembled in its charm—that there was nothing that he touched that he did not adorn.

Allusion has been made to the one painful incident of Stothard's artistic career. Students of Blake's life and work are well acquainted with the details of the unhappy quarrel—if "quarrel" be the word for a difference in which one only took a part—between these old friends and comrades. It must be admitted that the breach might have been healed but for Stothard's resentment, but it is impossible not to sympathise with him; for to any man, conscious of his innocence of all offence, an accusation of treachery, quite apart from its long sequence of personal abuse, must be deeply wounding. Blake and Stothard had become acquainted in early days while the latter was living with Shelley, and a warm friendship had quickly sprung up between them. Many of Stothard's early designs, both large and small, whether made for books or for separate publication, were engraved by the other, so that in their several professions, as well as in social intercourse, there was ample opportunity for them to learn each other's character; and Blake should have known that his friend was utterly incapable of playing him so shabby a trick as that of which he accused him. The facts, as detailed in Gilchrist's "Life of Blake," are simple enough. Cromek, whom his biographer in the "Dictionary of National Biography" calls "a shifty speculator," chanced to see in Blake's studio a sketch for a picture of Chaucer's "Canterbury Pilgrims," and, his business instincts telling him that an engraving of such a subject would be very popular and proportionately remunerative, made propositions to Blake to that effect. Blake had already reason to mistrust Cromek, having been shabbily treated by him over his designs for Blair's "Grave," and to this no doubt it is due that a positive arrangement was not made between them, although

Cromek left the artist under the impression that he had received the commission, on the strength of which he at once put the work in hand. In the meantime Cromek, having obtained the idea, suggested its development and execution to Stothard, who undertook to paint the picture in oils for a price of sixty guineas. Blake finished and exhibited his picture which, in the opinion of Charles Lamb, was "far above Stothard's"; but was furious when he learnt that his idea was being exploited by another. That he had been most cavalierly treated by Cromek was plain enough; and, having only recently had reason to form a very low opinion of the latter's honesty, it is simply amazing that he should have accused Stothard of the trick which had been played him, and should have poured out the vials of his wrath upon his old friend, the least self-seeking of men; never losing an opportunity, verbally or in writing, of depreciating and vituperating him. Many years afterwards, meeting Stothard at a public dinner, he so far relented as to offer him his hand, which the other—on the authority of Linnell, who witnessed the scene—refused. We read also that he once called on Stothard, when ill, who would not see him. Of any apology we hear nothing, and these attempts at reconciliation remind one much of that of the soldier in the early pages of "Pickwick," who having stabbed a barmaid, was the first to offer to overlook the matter. Stothard would have been saintlike indeed if, without complete and formal retractation, he could have forgiven the accusation against his loyalty and his honour. At this distance of time it may seem to us that the visionary painter—Cromek, by the way, suggested that Blake had seen their interview in a "vision"—might have been treated as one quite outside the ordinary conventions of life, but to Stothard

he was only a man of like passions with himself, to be judged by the same canons.

For many years the engraving from Stothard's picture was one of the most popular of mural adornments, and the "Canterbury Pilgrims" were a household word to many people who had never seen a volume of "the Well of English undefiled," and would certainly have been scandalized if some of the pilgrims had told their tales anew. The plate had a chequered history, and Blake may well have thought that his curse had alighted upon it. While Stothard was at work on his painting, he found the expenses of research for costumes, etc., so heavy that he obtained a promise from Cromek of another forty guineas "when subscriptions come in." We have already seen how Stothard was too ready to offer to work for insufficient reward. These subscriptions in Cromek's opinion, never came in fast enough, and, although in addition to what he made by exhibiting, he obtained for the picture itself five hundred guineas—a gigantic price—not one penny more did he ever pay to the artist. Bromley had first been named as the engraver, but the commission was given to Schiavonetti, the remuneration fixed being eight hundred and forty guineas. The picture was exhibited in 1807. Subscriptions certainly came in but slowly at first, and Jeffreys of the "Edinburgh Review" is credited with having given the first impetus to them. In the following year Schiavonetti began to work, but had only etched the plate when he died, in June, 1810, having earned only £275. Engleheart made some progress with it in the last months of the year, and then Cromek's long illness, ending in his death in March, 1812, stopped the work for a time. Afterwards his widow put the unfinished plate into the hands of

Niccolò Schiavonetti, and he, in his turn, fell a victim to the evil spell which still hung over it. Finally it was intrusted to James Heath, and was finished and published. A renewal of Stothard's application obtained for him a certain number of impressions, which, as the price of proofs was six guineas, and of prints three guineas, may at least have tardily made up the additional remuneration promised by Cromek.

Another controversy, happily free from unworthy personalities so far as the artists themselves were concerned, was that which associated Stothard's name with several of Chantrey's works, notably with that by which, perhaps, he is best known, the "Sleeping Children" in Lichfield Cathedral. Although the sculptor was the painter's junior by more than a quarter of a century, the two were on terms of intimate friendship, and, apart from innate similarity of genius, it can hardly be doubted that the younger man was much influenced by the elder, for whose work he had much admiration. Stothard had already made designs for sculpture. The monument to David Garrick had been originally drawn by him, and the monument to Miss Johnes, of Hafod, in which the father is standing by the bedside of his dying child, has been unreservedly ascribed to him by some authorities, although others consider that his share in it was only the influence which an intimate friend both of the Johnes family and of the sculptor could hardly fail to exercise. The statue of Lady Louisa Russell, of 1818, whether designed by Stothard or by Chantrey, breathes in every line the very spirit of the former, and no student of his work, on seeing a representation of it in black and white, would hesitate to declare that it was his work. That, however, might only serve to prove the similarity

MONUMENT IN LICHFIELD CATHEDRAL.

[To face p. 24.

of motive and style of the two artists in their different media.

The authorship of "The Sleeping Children" is, however, a matter of greater moment. No lover of truth, and no one jealous for the fame of one of the greatest sculptors that the country has ever produced, could be satisfied to see him not only deprived of the glory of so exquisite a work, but also stamped with the disgrace of having throughout his life assumed this glory to which he was not entitled. It was not till twenty years after

the group had been placed in the cathedral which owes so much of its fame to its possession, and long after Stothard's lips were closed for ever, that zealous friends of his mooted the story that it had been originally designed by him. That this most touching memorial of the two children is Stothardesque is, of course, apparent. His own "Children in the Tower" contains the germ of the design, and it has, moreover, been pointed out that this design of his may or may not owe its inception to Northcote's rendering of the same subject. Indeed, unless for once historical truth were observed by representing

the boys at their actual ages, it is difficult to see that other adequate treatment could be employed. A quite independent source, however, for the Lichfield monument has been found in the suggestion of the bereaved mother herself—Mrs. Robinson, who wished her children to be represented as "she had usually contemplated them, as she hung over them, locked in each other's arms asleep." With this leading motive, there was no necessity to fall back upon King Richard's victims. Stothard made a drawing of the group, and the question depends on whether he made his drawing from Chantrey's model, or whether Chantrey made his model from Stothard's drawing, although even if we choose the latter alternative, it may have some qualification. Rhodes, who was present when Chantrey made the model, gives his testimony in favour of the sculptor's originality, and Hawkins goes further, and states that he "employed" Stothard to make the drawing from the model to give to Mrs. Robinson. Peter Cunningham, according to Holland's "Life of Chantrey," states that the original sketch was very Stothard-like, but wants a certain sculptured grace which Chantrey gave." We might gather from this that the first design was made by Stothard, but that the sculptor modified it. As both had received their inspiration from Mrs. Robinson, Chantrey's was as much original as Stothard's. Peter Cunningham adds that the snowdrops were placed in the hand of the younger child at his father's suggestion. On the other side we have Balmanno's assertion that Stothard always averred that the design was his. From what we have seen, it is evident that Stothard's words might easily have been misconstrued, and whatever weight one might have been inclined to accord to Balmanno's testimony is made of no effect by his further

declaration that Chantrey did not even execute the monument at all! In fact, he levels at Chantrey the accusation, which has been levelled at sculptors, painters and writers before and since, that his work, the work for which he obtained reward and renown, was done by other men. If he were capable of this villainy for one work, he was, of course, capable of it for another, but it would require more solid evidence to persuade us that Chantrey was an impostor and an employer of "ghosts."

Thos Stothard

[To face p. 29.

THE WORK.

IT is practically impossible to make a complete list of Stothard's designs for book-illustration. We are met at the outset by widely different estimates of their number. His biographer, Mrs. Bray, says ten thousand. Wornum puts the number at five thousand, of which three thousand were engraved. Stothard himself, on the authority of a writer in the "Athenæum," very shortly before his death mentioned five thousand, while the obituary notice in the same paper states five to six thousand as a likely number. Much depends upon the meaning attached to the word "design." A sheet of paper or the back of an envelope may contain half a dozen or more sketches, which may be counted together or separately—many such are preserved at the British Museum—and Stothard's facile and tireless pen, pencil, or brush, must have produced a large number of designs, more or less finished, which were never used, or at least were merged in other designs of the same subjects. We read much of his love of flowers and butterflies, and of his country wanderings in quest of these, on the value of which to the student he was always expatiating; and he probably made hundreds of sketches of such subjects of which he made but little use. Indeed, it is a matter of some surprise that "the common objects

of the country," which he enjoyed so keenly, form so little a part of his work, much of which afforded such scope for it. Representations of insects may be counted on the fingers, and too much of his floral decoration is of the most conventional character. Birds, too, are rare in his poetic designs; and delightful as are his chubby children, sporting with no restraint of drapery, we might sometimes spare them for a flight of swallows, for a dragon-fly or a moth. Leaving unpublished work, however, out of the calculation, the difficulties lose none of their force. It may be said that Stothard illustrated *everything*. Again omitting designs for bank notes, concert tickets, and the like, many of which, although beyond their scope, are mentioned in the following pages, the range of his activities seems to have had no boundaries. The Bible, British and foreign history, "Paradise Lost" and "Peregrine Pickle," Homer and Glover, Shakespeare and Jago,—all provided subjects for his pencil. A title here, or a vignette there, is to be found in school books, cookery books, sporting books. Periodicals, some of which we should exclude from our kitchens, were not only profusely adorned by him, but contain some good and characteristic work. In fact, a collection of books illustrated by Stothard would be as comprehensive a library as could well be formed. There is one author only with whom he would have been in perfect sympathy, but whose work, to our loss, he never adorned. We could well spare many designs for books, which for their own merits have been deservedly forgotten, for the portraits of Elizabeth Bennet and Emma Woodhouse. So obscure are some of the publications in which we find his work, that the inquiry at once springs to the mind—if here, why not in a score of other dark hiding-places, to which we have

no clues? In order to make a systematic search, it would be necessary to have a complete knowledge of all matter printed in England,—and perhaps even outside of it, for French and Spanish appear upon some plates—for a period of some sixty years; of every edition of every classic published during that period, of every book, however unimportant or ephemeral, of every magazine, however worthless. Even if the prints extant represent the sum total of the work (which we can never know), it still remains to trace them to their source—a

most difficult task, as many of those which I have seen are unlettered proofs, and many more bear only the name of a particular story or even of a particular scene in the story which they illustrate. The result of much tedious research, however, during which hundreds of volumes have been examined, encourages the hope that the collection of prints in the British Museum collection is nearly, though not absolutely, perfect. The existence of original drawings, evidently designed for illustrations, precludes any more than this.

Pye, in his "Patronage of British Art," published in

1845, eleven years after Stothard's death, wrote: "The author would have been inclined to suspect that Mr. Josi (the Keeper of Prints in the British Museum of that day) had deferred the collection (of Stothard's works) until he knew that the proofs were scattered over the globe, so that bringing them together would insure the pleasure of a journey over Europe and America." This was a pleasant way of expressing his opinion that the Keeper had failed in his duty. Other causes—especially one which unhappily is perennial in our national collections—may have contributed to the tenuity of the Stothard portfolios, but it was not long before the deficiency was made good. In 1849 the Museum acquired the four volumes which contain the fruits of Mr. Robert Balmanno's untiring industry, and of his devotion to the genius of his friend the artist. The collection consists of 2,198 items. Many of these are duplicates, or different impressions of the same plate, while a few, very few, are not Stothard's work at all. A considerable number, too, are engravings after paintings, and such a subject as the designs for the Wellington shield occupies several folios. Supplemented, however, by the other collection, to which many additions have been made—whether or not from the sheaves brought back by Mr. Josi and his successors from Continental fields, I cannot say—this labour of love of Mr. Balmanno, whose name is surely no less worthy of immortality than many which figure in the "Dictionary of National Biography," is a possession of which the Museum may well be proud.

The following list is therefore compiled chiefly from the collections in the British and Victoria and Albert Museums. While professing to deal exhaustively with book-illustration only, I have included many minor

designs which, either for their beauty or their subject, or for the occasion on which they were made, should not be left unrecognized until the complete and comprehensive "Catalogue raisonné" shall have been made of all his work, in whatever medium or for whatever purpose it was executed. I have included also many plates, either engraved from paintings or published separately, because they illustrate scenes from literature, and are thus supplementary to the book-illustration. It was the fashion in Stothard's earlier days to issue separately much smaller plates than are usual now, and as many of these not only derive their subjects from books, but often also bear reference to chapter and verse, it is not easy to distinguish them from pictures which were actually published in the books themselves.

LADY'S POETICAL MAGAZINE.

THE four volumes of Harrison's "Lady's Poetical Magazine," or "Beauties of British Poetry," were published in 1781 and 1782, and are contemporaneous with the earlier novels. Stothard never did better work than his illustrations for this publication. In no others has his peculiar power of depicting the graces of maidenhood been excelled. These illustrations being, unhappily, few, it is possible to describe them within the limits of these pages with some minuteness. Each volume has a vignette of two well-attired damsels walking under an arch formed by two trees, beyond which is seen a shepherd with his

flock sitting at the foot of a mountain, on the summit of which is a prancing Pegasus.

Vol. I. *The Female Seducers*, by Edward Moore. A maiden in white, whose mother, standing behind her, holds one of her hands, is receiving an exhortation from her father, conventionally robed, who is pointing to a classic temple on a cliff above them. Both the face and the attitude of the girl are very beautiful.

The History of Porsenna, by the Rev. Dr. Lisle. While Porsenna sleeps under a tree, he is approached by the Princess, attended by two younger girls, one of whom is beating a tambourine. A waterfall is seen in the distance. Porsenna's attitude of rest after great fatigue is perfect.

Amyntor and Theodora, by Mallet. A shipwrecked man is lying senseless on the shore, clasping a paddle. A man and two youths are regarding him, and the former points to him as Aurelius, the old man, approaches.

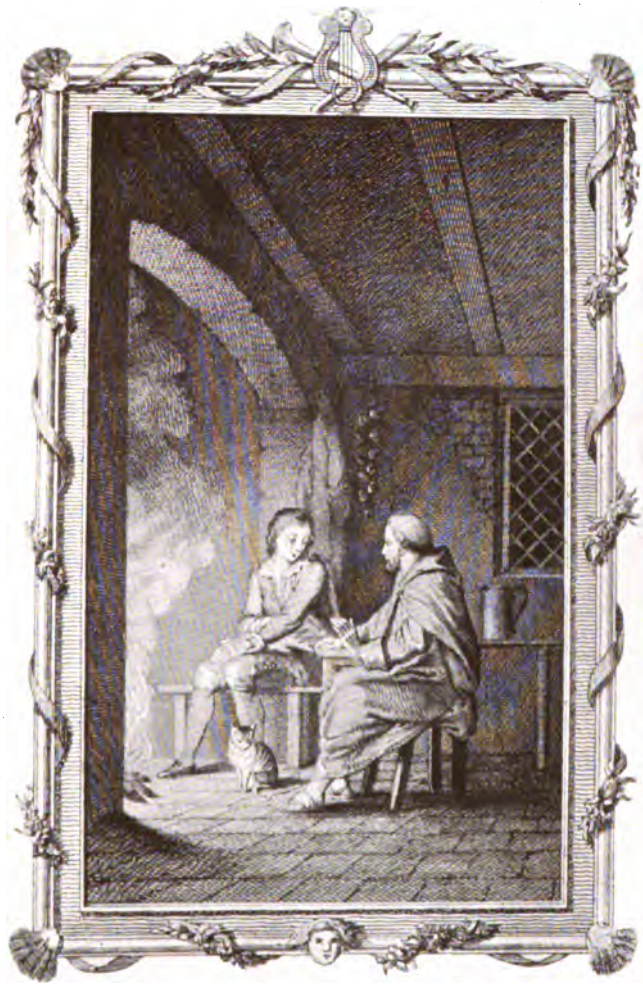
Amabella, by Jerningham. In front of a garden-seat under a tree is a pathetic group. Amabella, half supported by another girl, is sinking to the ground before her father, Harmodius, who is on one knee. Behind him stands a man in livery. A rustic bridge and a temple are seen beyond.

The Hermit, by Goldsmith. Edwin and Angelina, as hermit and traveller, are sitting before a fire in a cottage. A cat is at the disguised youth's feet. This is the first of Stothard's illustrations to Goldsmith.

The Force of Religion, by Dr. Young. Lady Jane Grey going to execution. Two men, one old and one young, are kneeling before her as she bids them farewell, while a divine in a surplice points to the chamber where are the headless bodies of her adherents.

Vol. II. *Solomon*, by Prior. Solomon, stepping from his throne, tries to put a wreath upon the head of a girl in white drapery, who returns it to him. Courtiers are standing around.

The Schoolmistress, by Shenstone. Stothard made several renderings of this favourite subject. In this one, the group of boys is on the left before an open door. The dame on the right sits in a high-backed chair before a spinning-wheel, while she reads from a book held by a boy at her right hand. A birchrod rests on a bracket on the wall behind her.



EDWIN AND ANGELINA.

—*GOLDSMITH.*

[To face p. 34.

The Hermit, by Parnell. The hermit and the angel are on a footbridge under trees. The angel has thrust the youth into the water.

Visions, by Dr. Cotton. Death. An angel stands in the foreground with a book. In the background, half hidden in a cloud, is another angel. Beyond is a landscape of much beauty. The whole picture is very suggestive of Raffaele.

Henry and Emma, by Prior. Henry, with bow and quiver, addresses Emma. A sturdy tree separates them.

Lycidas, by Milton. The singer, a stalwart shepherd holding a pipe, is picking a laurel leaf from a bush. A dog, lying at his feet, looks up at him.

Vol. III. *The Bard*, by Mr. Nicholls. An old man sitting at a table plays the harp. Opposite to him are five guests, and beyond them a lightly draped attendant with a dish. At the head of the table is the chief, his head covered, on a throne, and at the foot an old man. Two dogs are on the floor.

Atys and Adrastus, by Whitehead. Atys has pierced a boar with his spear, and is drawing his sword. Two dogs, not very happily drawn, are also attacking the boar, and Adrastus is riding up through the wood.

Love and Honour, by W. Shenstone. A lady, richly attired, is facing a young man, also in fine clothing, who holds an open letter in one hand. A church in the background.

The Shipwreck, by Falconer. Arion, nude to the waist, is kneeling over the dead Palemon, supporting his head. A rock overhangs, and the wreck is seen beyond the waves. This episode was treated again by Stothard, and it is difficult to accord preference to either rendering.

The Trial of Constancy, by Mrs. Pilkington. A girl in classic garb, kneeling by a spring under a rock, dashes the water over a too ardent youth, which changes him to stone. The sudden arrest of movement is most skilfully suggested.

The Temple of Fame, by Pope. The poet, wearing a wreath of laurel, is looking through clouds at a vast domed temple, the steps of which some figures are ascending.

Vol. IV. *Cymon and Iphigenia*, by Dryden. One of the most beautiful of all Stothard's designs. Iphigenia is asleep at full length on a bank in a wood. Beyond her are her two attendants, one resting her head on one hand, the other bending forward with her face on her folded arms. Cymon with his crook comes

from behind a tree, which he clasps with one arm. The pose and expression of all are perfect, and the faces of the two principal figures are very beautiful. The landscape composition, also, is quite worthy of the scene which it enshrines.

Alcanzor and Zayda, by Dr. Percy. Alcanzor in impassioned attitude is appealing to Zayda, who leans over a balcony. A full moon is emerging from the clouds, and illumining what is an eastern Romeo and Juliet episode.

Avaro and Amanda, by Duck. The dusky princess, holding a bow, whose headdress of feathers forms a large proportion of her drapery, discovers the merchant, Avaro, who lies in the shadow of the trees and extends his hand as his rescuer approaches.

The Dream, by Aaron Hill. A crowned woman in white robes touches with a sceptre a figure which rises from the floor. Other figures stand behind her, and cherubs are seen in the clouds which roll above. The scene is a church, through the broad mullioned window of which a crescent moon is shining.

The Knights of the Bath, by Cooke. Four maidens are bathing in a stream. From a tree on the left Carvilior draws his bow at one of the men on the bank. Another lies prostrate on the ground.

The Rival Brothers, by Mrs. Leapor. In a wood a soldier, bare-headed, is dragging the reluctant Sophinia. Another soldier, wearing a helmet, is assisting him, and a third, standing behind, looks on.

Besides the vignette titles, identical in all four volumes, each has a headpiece to the first page. This in the first represents Queen Charlotte and her numerous progeny, and is a masterpiece of minute detail, containing and showing clearly fifteen figures and a dog, as well as a globe, a bust, books and other accessories, and a view through an open window to an obelisk. In the second volume a tall girl is abandoning an infant under a tree, behind which is a man. A river-landscape gives much charm to this little design, which is an illustration of the anonymous editor's "Albina and Lothario." The third is an antidote to this melancholy subject—"Conjugal

CYMON AND IPHIGENIA.

—*DRYDEN.*

[To face p. 36.

Felicity"—also by the editor. A priest and clerk (?) are entering a church porch; behind them are bride and bridegroom and three other persons. The fourth picture is one of the most beautiful of all in the four volumes, apart from its pathetic interest. It illustrates a monody by the editor to the memory of seven children from three to nine years of age, who "were consumed by fire, in the dwelling-house of their unhappy parents, Leadenhall Street, London, January 18, 1782." An angel in a chariot has already rescued three of the children from the flames, and is holding out her hand to the others. In front of her one of those who are saved is extending both his arms to his brothers and sisters still in peril. This design alone would give Stothard a high place among artists who have imagination as well as technical skill.

BRITISH MAGAZINE.

IN Harrison's "British Magazine" for 1782 and 1783, the first three volumes, Stothard provided the frontispieces, all of an allegorical character, a title vignette common to all three, representing Britannia with a lion in a cave looking out to sea, and nine other illustrations, one of them being a portrait of Mrs. Yates in the character of the Tragic Muse, and another of Mrs. Siddons as Isabella, —a lady standing in a room, surprised by a man in cloak and hussar's cap. The others belong to various articles and stories. In the first of the frontispieces the Demon of Ignorance is slinking away from the presence of Britannia, and in the last the Hydra is being strangled, while Bri-

tannia with her spear gives it the *coup de grâce.* In the second a letter is handed to Britannia, who is attended by Pallas. The illustrations are :

Vol. I. *The Miraculous Escape.* A girl being rescued from the water : a pretty picture.

Nytram, Prince of Paramania. An old man in a chariot addressing one kneeling, who is wearing a turban.

The False Alarm. An old man in bed in a ship's cabin, in the port of which is a cannon; a sword and cocked hat hang over his head, and a young officer stands by him.

Vol. II. *Captain Winterfield.* An Indian in the act of tomahawking Mr. Yates.

Vol. III. *The Matron.* Described by Sir William Hamilton in his account of the late earthquake.

Annette. A girl with deer, and a youth on horseback. A pretty subject, but surpassed by

The Fair Fugitive, one of the family groups always so congenial to the artist.

The "Cabinet of the Arts," published in 1799, may be mentioned here as it uses the second frontispiece of the "British Magazine," inscribing it "Britannia in the midst of War anxiously awaiting the result of her proposals for Peace." The title-page of the book—an allegorical group, "The Muse of the Arts," etc.—is his work, but although his name is first in the list of illustrators, there appears to be no more, unless "The Ascension" be his. There are many small pictures by "W. Turner," chiefly of country houses, etc., but the name was evidently not thought important enough to figure in the list of artists.

THE TOWN AND COUNTRY MAGAZINE.

THIS periodical, published by Harrison, had a life of twenty-five years, from 1769 to 1793. It has many illustrations, but as these are chiefly "by an eminent artist," it is difficult to determine what part Stothard had in them. We know, however, that he did much work for the volumes contemporaneous with the earliest period of his career—when he was busy with the "Novelists' Magazine," the "Lady's," and others,—and a portion at least of it can be identified.

Vol. XII. 1780. *Leander and Aspasia.* Two girls on the sea-shore; a man being washed up by the waves.

The Fatal Mistake. A man lies prone on the ground; a girl falls over him with a sword plunged in her bosom.

The Phrenzy of Love. A girl sitting by an urn on a pedestal under willows.

Vol. XIII. 1781. *The Fortunate Eclaircissement.* Two girls preventing a duel.

The Lucky Mischance. A girl falling from off her horse in the water.

Vol. XIV. 1782. *Frontispiece.* Two girls and a man by a portico. A candle is burning on a pedestal, and a faun (?) is leaving them.

The Rival Sisters. A man and a very tall girl are embracing under a wall; another girl approaches them from the right.

Vol. XV. 1783. *Faithful, though at Liberty.* A man and a girl by a garden seat are looking at a bird in a cage, the door of which is open.

The Lucky Opportunity. A girl yielding herself to the advances of a youth.

Miranda, or the Credulous Fair. Two young men on a plank lift a girl out of a stream.

The Fall of Phaeton. A girl and a man upset in a light carriage.

The Alarming Discovery. A fainting girl supported by a man under a tree.

The Fatal Surprise. A man comes from a door in a wall, outside of which a girl is standing.

Vol. XVI. 1784. *Frontispiece.* Britannia seated; Fame with trumpet behind her on the right; other allegorical figures on the left.

Vol. XVII. 1785. *Frontispiece.* Three girls present a scroll to another seated at a table; above three Cupids are flying.

Most of these are unmistakably Stothard's work. The "Fall of Phaeton" is so inferior that I should not have included it, had not Balmanno, no doubt not without good reason, already done so.

The following illustrations also figure in this magazine.

Vol. XIV. 1782. *The Disappointed Delia.* A man is sitting by a small waterfall, and a girl behind him puts her hand on his shoulder.

Vol. XV. 1783. *Maternal Affection.* In front of a doorway a nurse hands a child to its mother.

The Fatal Effects of Jealousy. Under a wall two girls, one dressed in white, the other in black, are supporting a man who lies on the ground; by his hand is a pistol.

The magazine, for these years at least, was published by A. Hamilton, jun., but in the Print Room of the British Museum these last three are grouped with another which represents a family greeting—a husband, whose horse is seen outside the door, embraces his wife, who holds by the hand a pretty little child; an elder lady is sitting by a work-table. Also with an allegorical picture—Britannia, Pallas (?), Fame, etc.,—and another where a group of women surround an altar on which a Cupid is burning. This last is published by G. Robinson, 1784. All may or may not belong to the "Town and Country Magazine."

UNIVERSAL MAGAZINE.

THE "Universal Magazine" is one of the most ancient as well as of the most long-lived of periodicals. Starting in 1747, it had an unbroken career until 1803, and was followed by a New Series from 1804 to 1814. A title-page, ascribed to the year 1795, in the Balmanno collection, shows a girl shaking hands with two others before a bust of the King, while two naked children unwind a scroll. Neither volume of this year contains this picture. The hundredth volume, however,—that for the first half of 1797,—has a pretty design of Stothard's for frontispiece. A girl sitting in an arbour with a book on her lap, receives a flower from one of two naked children, who are clambering in the foliage above her. The illustrations in this magazine, of which there is fortunately a list at the end of each volume, are principally portraits, maps, and diagrams.

These volumes, at least, were published by C. Bent. In the Balmanno collection, grouped with the frontispiece above mentioned, are three plates published by Robinson in 1795, identical in form, viz.:

The starry sky is an admirable scene. A female figure in white pointing out the constellations to a seated boy.

Summer has inexpressive [sic] *charms, and gives us daily proofs of the infinite beneficence of our Creator.* A man sitting under a tree with a book; above him a dove is pecking grapes, and a peacock is hard by.

The legs in both these pictures are extraordinarily bad.

Happy is the man, whose genius rising above the mere gratification of his senses, etc. The flying Cupids in this picture, which are

even more delightful than usual, save it from utter condemnation. One female leads a man with his book under his arm to another, not only on a larger scale, but with a repulsive reduplication of charms. In none of these designs did the artist respond to the noble sentiments which should have appealed to him. All of these may belong to some other magazine. Allusion is made to other plates, bearing the same publisher's name, in the notice of the "Town and Country Magazine."

LADY'S MAGAZINE.

THE first number of "The Lady's Magazine" was published by Robinson in 1770, and the periodical lasted until the year 1818, since when it has had more than one successor bearing the same name. Stothard's contributions began in the year 1780, and were very numerous, embracing a wide variety of subjects. Illustrations to poems and stories, theatrical portraits, representations of current events, and fashion plates—all testify to his versatility, and in many cases to his artistic powers, although his work for this publication is distinctly inferior to that done for the "Lady's Poetical Magazine," which, during its existence, was contemporaneous. The Print Room in the British Museum possesses a large number of his designs, but it is impossible to be certain whether the collection be complete or not, nor is it easy to identify the plates when met with, especially in the proof state, as they are not decorated with the frames, which are so important a feature in some other publications, nor do they always bear the artist's name. Moreover, from the only copy of the magazine itself which I have been able to find, many of

the plates have been ruthlessly torn,—from some volumes every one. Comparison therefore between the book and the collection of prints is of no avail. It may be mentioned here that to the student of costume of the period, many of these pictures are invaluable, for not only do they depict fashionable events with the touch of the artist and not of the caricaturist, but many of the fictitious and romantic subjects are also national and modern, so that the characters, whether men or women, are in the garb of the day. The dates affixed are those ascertained either from the pictures themselves, or from the volumes in which they have been found.

Pedro and Segovia. A shepherd sits with dog and one sheep: two ladies beyond.

Ella. A man extends his hands in blessing over a kneeling youth and girl. A squire holds two horses, and beyond are other men on horse and foot, with one prostrate on the ground.

A Scene by Moonlight. A man and a girl are embracing by an iron gate.

Achmet and Selima. A man is abducting a lady from a gateway to a boat held by a negro.

1780. *Clorinda, or the Unexpected Rescue.* A girl sits on a chair by a table, her hand over her eyes. Another, in cloak and hood, holds out a paper to her.

The Fortune-Teller. An old gypsy is looking at the palm of one of two girls. A man is on a bank above, behind a tree.

The Remonstrance. A gentleman, sitting sideways in a chair, is talking earnestly to a lady. A servant brings in cups on a tray.

Heiress, V. 3. "*Come forth, my injured friend.*" A well dressed lady is revealing another more quietly clad to a gentleman and lady on the left: he is holding out his hands in astonishment.

Mrs. Pope and Mr. Lewis as Charlotte and Crevelt in "He would be a Soldier." She is on the left, and he is walking away in front of a bookcase.

Scene at a picture exhibition: many figures in fashionable dress.

1780. A man lies asleep on a garden-seat; a dog at his feet. A lady approaches with a wreath. In the background is a female figure holding a bow and arrow.

A View of the Camp in St. James's Park. There is not much evidence, however, of the camp, and the picture is really of a group, daintily drawn, of many well-dressed people of both sexes.

On the same plate are depicted "two ladies in dresses of 1780." These plates, containing two subjects, occur frequently, the smaller one on the left being one of costume, the other of some contemporaneous event.

1781. Frontispiece. An allegorical group. One muse is writing on a tablet which rests on the back of Time.

The Eavesdropper. An old man, attended by a big dog, is reproaching a youth who holds his hat in his hand. A girl is among trees in the distance.

The Capricious Lovers. A man is asleep under, and partly behind a tree, his hat on the ground. A girl shows surprise at seeing him.

Torrismond; or the Unsuccessful Sportsman. A man is offering a bird to a girl by a cottage door. Behind him is a man holding a horse and a dog.

The Fortunate Discovery. A man is approaching a king sitting on a throne, behind whom is a lady in sombre drapery.

The Shipwreck. A girl, distraught, looks from a cliff upon a sinking ship. Two men are near, one of whom is holding on his hat.

The Fortunate Misfortune. A youth carries a child: close to him, under a tree, is a lion.

1789. *The Unfortunate Mistake.* A man is lying by a grave, a pistol by his side, and a dog at his feet.

1783. *The English Amulet; or, the Adventures of a Milk Pail.* A girl with a milk pail, and a man with a gun climbing over a stile.

1790. *The Fair Petitioner.* A girl, in white, is bowing before a youth resting on a staff. The scene is a cornfield.

The Fatal Surprise. A girl is fainting in a woman's arms as two men come in, one of whom reveals himself to her.

The Dramatic Daughter. Moonlight scene. A girl, by a classic fountain, is holding out a handkerchief. A man is seen in the shadow.

The Fate of yielding Virtue. Before a lofty archway in a street a

A VIEW OF THE CAMP IN ST. JAMES'S PARK, 1780.

[To face p. 44.

girl is fainting on the ground. A man and a woman bend over her.

1790. Frontispiece. "*Immortal Bard, for whom each Muse has wove.*" Two muses put a wreath on a bust, while a third festoons the pedestal with flowers

The Gay Convert. A girl in white runs towards a female hermit in a cave.

Frontispiece. Time with scythe is reclining on the ground, one arm resting on a pile of books. Many figures, girls and men, are near him, and on a hill beyond is a temple.

The Inquisition. A man and woman in a prison support a sinking girl. A gaoler enters with a torch.

Four girls, one of whom is taking books from a table. Beyond, through an open doorway, is seen a ruined temple.

1781. A long plate contains:

Dresses of the year 1781; and

The Royal Supper at Windsor Castle on the Prince of Wales's Birthday, 1781. This picture is remarkable for the busy action of its numerous figures.

1782. Frontispiece. A man in helmet and flowing robes is leading a lady into a temple: two others follow her, and one in front scatters flowers.

The Happy Escape. Two men in a long-prowed boat approach a balcony, in which is a lady.

Elvira; or the Happy Shepherdess. A sleeping shepherd reclines on a bank. One girl beside him on her knees; another, holding a crook, stands behind.

1782. *L'Enfan bien trouvé.* A kneeling woman shows a shrinking little boy to a man on a horse. Landscape, with castle.

The Unexpected Surprise. A man leads a lady into a ruined church, within which is a hermit. The Gothic architecture is as false as in most representations of this period.

The Pensive Beauty. A girl is sitting by a waterfall, and a man comes from a tree behind her.

Les Ruses d'Amour. A kneeling man squeezes the hand of a coy or reluctant damsel.

The Rivals. A man is on his knees before a girl; another man, enraged, is coming through the doorway.

Charlotte Bateman. A man receives in his arms a girl coming down a rope-ladder from a window, which is too near the ground for such assistance to be needed.

1782. *The Reward of Infidelity.* A man is violently reproaching or threatening a girl, both in Eastern dress: a fountain plays in the background.

A double plate. *A lady in full dress: another in the most fashionable dress now worn;* and

The Morning Amusements of H.R.H. the Princess Royal and her Sisters. A very pretty family group of children, with their attendants and their royal father. One girl is playing the piano.

A plate, much larger than the others, represents:

A View of the Ball at St. James's Palace on the King's Birthday, 1782. A group of many figures, all seated excepting two who are dancing in the graceful fashion of the eighteenth century.

View of the Porcelain Tower at Nankin, China.

The Unnatural Mother. A fashionably dressed lady is leaving a little girl with a woman at a cottage door.

The Irish Elopement. A girl on a pony in a mountain pass. A young man is by her side, and an older one holds the pony's head.

1790. *The Gamester.* A woman, holding a candle, comes to the bedside of a sleeping man.

1783. Frontispiece. A figure in white, with a shining star on her forehead, leads three girls to a temple, where they are received by Pallas.

Another allegorical subject. Pallas, attended by two nymphs or muses, comes from the sky, and puts a wreath on the head of a seated woman, before whom are two girls and two men in modern dress.

1786. "*Spectator,*" *II. No.* 118. A youth and a girl are embracing; another couple watch them from a hedge.

Frontispiece. A girl in classic drapery leads two others, wearing modern dress, under a doorway, which is festooned by four cupids.

Margaret Nicholson attempting to assassinate the King. He stands calmly, while she, on her knees, stabs him in the breast. Two men seize her from behind, and others look on.

Charlotte Augusta, Princess Royal of England, as she appeared at Court on her Birthday.

Frontispiece. Three girls in modern dress present a flower to a seated classical figure. Two Cupids are at her skirt, and two others hover above. In the distance Pegasus is seen on the summit of a hill.

1786. *The Whimsical Application.* A girl holds a mirror before two old men. There are other figures in the group, and two in a cloud above.

Seduction. Two men draw swords in front of a girl, who is supported by a third. Another is drawing his sword.

Spectator, 181. A girl is leaving a portico, carrying a man on her back.

Spectator, 56. A nude woman and two children. A North American Indian kneels before her. Doves are in the trees overhead.

The Surprised Fair. A youth with a staff approaches a girl, who is sitting asleep under a tree.

Harvest Home. A man, before a cottage door, hands a plate to a girl in a broad-brimmed hat. A church is on a hillside beyond —very carelessly drawn.

"*Inkle and Yarico,*" *Act III., Scene last.* A man is coming into a room in which are a lady and two other men.

The Fair Fugitive. The father sits at the table, on which is an urn. At the other end is the mother, at whose feet a girl is sinking, while a little child runs to her with hand outstretched. One of the best of all.

The Duke of Orleans.

Frederick, Duke of York and Bishop of Osnaburgh.

George, Prince of Wales.

Mrs. Fitzherbert.

"*I'll Tell you What,*" *Act V.*, 2.

"*The Provoked Wife,*" and "*He would be a Soldier.*" In "The Provoked Wife," which shows Mr. Ryder and Mrs. Bates as Sir John and Lady Brute, and Mrs. Wells as Belinda, the man fainting on the chair is admirably depicted. There are scenes also from "The Widow's Vow," "The Heiress," and a portrait of Madame the Comtesse de la Motte, all belonging to the year 1786; also Mrs. Brown, as Lucy, in "The Virgin Unmasked," an arch girl with black curls.

1788. Two of the plates of two subjects. In these the smaller pictures are of fashions as usual, and one of the others is occupied by fashionable headdresses. The remaining one shows the Duke of Cumberland presenting a prize cup at his annual sailing match, 1788—a very animated group of many boats and figures.

Matilda, or the Fair penitent. A girl on her knees before an old man in a chair. A landscape is seen through the open door.

1790. A double plate:

Mrs. Jordan as Priscilla Tomboy in "The Romp."

King George III. and part of his Family on the Terrace, Windsor Castle.

"*Bold Storke* (sic) *for a Husband*," *V.* 2. By a lady's side a man is threatening with drawn sword another on one knee, who calls upon him to strike.

The Military Beauties; or, the Adventures of a Camp. Two ladies and two officers. A tent and muskets.

Mrs. Cowley.

The Sudden Alarm. Three women in a room totally bare of furniture or ornament. A man goes to see the cause of the fright.

The Intimation. A girl puts her hand on the shoulder of another, who is playing the piano. Beside them stands a man with clenched fists.

The Portrait. A girl is gesticulating between two men, one of whom leans on a staff. This is very poor.

His Majesty going out with his Staghounds in Windsor Forest.

1791. *The Capture of the French King.* An officer, in no way a "sans culotte," is addressing the unhappy royal family.

1794. A double plate, viz.:

Two girls in white, with feathers in their bonnets, walking in a wood.

The Great Fire in Ratcliffe Highway, July, 1794.

1795. *The Marriage of their Royal Highnesses the Prince and Princess of Wales.*

1796. Double plate, viz.:

Two ladies in the most fashionable dresses of the year; and

> "*Ah me!*" *she cried, sinking on the ground,*
> *Kissed her dear Babes, regardless of the wound.*
> ("Darwin's Poems.")

A mother on the ground presses her two children to her. Soldiers and banners in the distance.

The Baptism of the infant Princess Charlotte.

1797. A double plate:

Six fashionable head-dresses for 1797.

The Princess of Wirtemberg taking leave of His Majesty at Windsor. A group of many figures; footmen holding flambeaux.

"*Lovers' Vows*," *V., Scene the last.* A nun is kneeling in a church,

embracing a young man. An older man and a girl, and an ecclesiastic in a curious garb, are standing by.

1797. *Sea Horses.* Walrus shooting.

The Fatal Effects of Jealousy. A lady shrinking under the reproaches of a cavalier.

"*First Floor,*" *Act II.* Two girls hang on the arm of a young man, as an older one enters the room.

The Unexpected Recovery. A girl, with a flowing scarf, on rocks by the sea.

The Power of Compassion. A sailor kneeling to two ladies.

Many more may be Stothard's work, but in the absence of positive evidence are not included.

The first number of Harrison's "Fashionable Magazine, or Lady's and Gentleman's Repository of Taste, Elegance, and Novelty," was published in June, 1786, and the only volume of whose existence I am aware, ends in December of that year. As the "Lady's Magazine" devoted considerable space to "the fashions," it is probable that this new venture was superfluous. The volume is full of representations of costumes, etc., which differ from similar productions of the same day, inasmuch, as whatever the dresses themselves may be, they are worn by men and women, and not by monstrous figments of a disordered brain. Designs for trimmings, etc., are generally executed by "Mr. Styart," but the real fashion plates are by "artists of the first eminence." Mr. Balmanno included three specimens in his collection, viz., "Dresses of the Queen and Princess Royal (June)," "Fashionable Head-dresses for June," and "Fashionable dress," male and female, for the same month. The lady's figure in the last is certainly a pretty one, but that for July is little, if at all inferior, and may also be Stothard's work.

THE ROYAL ENGAGEMENT POCKET ATLAS.

I AM unable to state when J. Baker and Son, of Southampton, made the first annual issue of this publication. The library of the British Museum contains but one of the tiny paper-covered volumes, that for the year 1805. On the other hand, the Print Room possesses a large number of the illustrations, principally in the general collection, the first of which bears the date of 1790, and the last of 1826, as well as a set of the original drawings, the subject of which is "Sir Charles Grandison," and with hardly an exception each of the intervening years is represented either by the complete set, or by some portion more or less fragmentary. These illustrations are all the work of Stothard, and I should think that there are few examples of a connection so lasting between an artist and a periodical. That existing between Sir John Tenniel and "Punch" is the only instance at all parallel which suggests itself, and in this case the periodical which owes so much to the great cartoonist's genius has always, since its first few years at least, been one of substance and repute, while the "Pocket Atlas," but for its illustrations, is of less importance even than many others of the same ephemeral class. That it should have existed over a period of forty years or so is in itself remarkable, when it is considered how every year is prolific in rivals, accommodating themselves to changes of taste and requirements. It contains a calendar and the usual information to be found in such annuals—lists of the Royal Family, of the members of

GRANDISON RECONCILES SIR HARRY AND LADY BEAUCHAMP.
"*SIR CHARLES GRANDISON*"—*RICHARDSON.*

[To face p. 50.

both Houses of Parliament, of the chief officers of the Army and Navy, dividend days, term days, and the like —and there are four pages of board prepared for delible memoranda, those of the 1805 number apparently relating to the purchase of stockings. So far it differs in no way from any other work of its class, but the profusion of its illustrations at once raises it above them all. The title-page invariably represents an Atlas bearing a globe, which is treated with much variety, although the same designs are often repeated, and is also frequently further decorated

by figures of children or girls. There is also a full-page illustration—in some instances two—which would be considered a frontispiece, were it not, in the only copy of the book which I know, placed at the end instead of at the beginning. This plate again sometimes represents groups of female figures, but often, especially in the later issues, is a further illustration of the book which furnishes the subject of the smaller pictures. Some of the former are conspicuous examples of the artist's ability to depict feminine and childish beauty, both of form and face.

It is these smaller pictures which constitute the great

value of the series. To each month are allotted two blank pages for a diary, and each page is headed by a picture, all the pictures in each volume illustrating some one book. There are pictures of similar size, entitled "memoranda" and "cash" (some of the earlier volumes having the former only), and, although many of these are scroll-work or arabesque only, often repeated, others are decorative designs of much beauty. It is evident, therefore, that each number, or volume of the "Pocket Atlas" contains never less than twenty-four (excepting in one instance only, where an arabesque is substituted for the second of the month headings) original designs, and usually a larger number, so that this publication alone will account for a thousand, more or less, of the number which are ascribed to Stothard's facile hand.

If the opinion of at least one critic be correct, that the smaller the scale of his work the better it is, we have here a full opportunity of seeing him at his best. For the full-page illustrations measure only $4\frac{1}{8}$ in. by $2\frac{1}{4}$ in., and those for the months $2\frac{3}{8}$ in. by 1 in., and from these $2\frac{3}{8}$ square inches has to be deducted a space occupied by the name of the month and the number of its days. They certainly bear eloquent witness to his supreme ability of grouping his figures, and of telling his story by attitude, where facial expression is almost impossible, as well as his almost unvarying fidelity to his text in circumstances where, if anywhere, some liberty might have been taken. I should not myself have recourse to these microscopic designs if I wished to see only the very best of the artist's work, but without careful examination of them no true estimate of his powers can be formed. There is not one of the series which does not contain a few pictures, at least, excellent in conception and execution. It is impossible within these

pages to give more than a list of the subjects of each year, but further mention is made of the plates, some of them with other illustrations of the respective books. Attention may, however, be drawn here to those for Cowper's "Task" (1801), for Bloomfield's Poems (1802), Somerville's "Chace" (1804), the memorandum headings being here particularly good, of Roger's "Human Life" (1820), of "Kenilworth" (1822), of the "Pirate" (1823), and of "L'Allegro" and "Il Penseroso" (1826).

1790, 1791, 1793. Very defective, and subjects not known.
1796. Hayley's *Triumphs of Temper.*
1797. Thomson's *Seasons.*
1798. Hawkesworth's *Telemachus.*
1799. Goldsmith's *Deserted Village.*
1800. *Gil Blas.*
1801. Cowper's *Task.*
1802. Bloomfield's *Poems.*
1803. Gisborne's *Walks in a Forest.*
1804. Somerville's *Chace.* There are two plates, but not representing scenes in the poem.
1805. Goldsmith's *Vicar of Wakefield.*
1806. Dr. Moore's *Edward.* In the plate a girl in white is embracing a youth; behind are an old man and another girl.
1807. Scott's *Lay of the Last Minstrel.*
1808. Rogers' *Pleasures of Memory.* The plate shows a girl, dressed in white, leaving a man who is sitting on a bank.
1809. Scott's *Marmion.*
1810. Crabbe's *Poems.* "Marriages." An old man stands behind the officiating priest. Four bridesmaids follow the bride and bridegroom.
1811. Hurdis' *Poems.* In one of the pictures four boys play cricket: the wicket has two stumps only.
1812. Scott's *Lady of the Lake.*
1813. Campbell's *Gertrude of Wyoming.* A man, leading his horse, approaches a girl who sits reading in a wood.
1815. Scott's *Bridal of Triermain.* The plate illustrates the lines:

"Gently to the warrior kneels,
Soft that lovely hand he steals."

1816. ?
1817. Scott's *Guy Mannering.* The plate represents the scene when Bertram makes himself known.
1818. Byron's *Siege of Corinth.* "It was Francesca by his side."
1819. Moore's *Lalla Rookh.* "It was Feramorz himself who stood before her." She is fainting in the arms of one of six attendants who stand behind her.
1820. Rogers' *Human Life.*
1821. Scott's *Ivanhoe.* Rebecca's interview with Rowena.
1822. Scott's *Kenilworth.* "Foster wrested the flask from her hand."
1823. Scott's *Pirate.*
1824. Scott's *Peveril of the Peak.*
1825. Rogers' *Italy.*
1826. Milton's *L'Allegro* and *Il Penseroso.*

There are fragments illustrating "Childe Harold," and others whose application I cannot trace. One of the minute pictures is inscribed "Death of Count Duke," an old man in bed, one crying by his side, and two at a table; another, "Serena soon descried a temple," a man and a girl before a portico, and a third, "To dally with the crested worm;" a naked child supported by a woman is stroking the head of a serpent. There is also a month-heading; a girl and an older woman, each with a spinning-wheel, a shepherd with a dog and a sheep, and one representing a man and a girl with a telescope, with the line "She graced the brow of Eve," from "Tears of Affection." These evidently belong to more than one year, as all four are headings to one month—December.

THE ANNUALS.

STOTHARD'S work for periodicals, which had begun with the "Lady's Magazine" and others at the very outset of his career, ended with the Annuals, so popular in the second quarter of the last century. Many of the illustrations which bear his name—like, indeed, those which appear in other books less ephemeral—are reproductions of paintings, executed with no thought of their translation into black and white, and are thus not book-illustrations in the strictest sense of the term. No distinction, however, is made in the following list, which is as full as sedulous research has been able to make it; but it is probable that several of the pictures described in the general list of his works belong to similar publications. It should be mentioned that the plates usually bear a date one year earlier than that of the Annuals in which they are found.

Friendship's Offering. 1825. A pretty picture, representing the seasons, similar to, but different from other renderings of the same subject. Four children surround the lines:

> "These, as they change,
> Almighty Father, these," etc.

Winter is resting on the ground near a fire; the others are in the air: Spring with a veil, Summer with a wreath of roses, and Autumn with a basket of fruit.

1826. A Girl sits sewing by a cottage door; a man sits by her side.

The Amulet. 1827 (the second issue). "The Children of Ravendale." Two soldiers on horseback are departing, each with a child on his saddle before him. A monk stands by appealing, with one hand on a child's wrist.

The Pledge of Friendship. 1827. This has the four pictures of the "Tales of a Traveller," described in the general list: "Wolfert

Webber," being now called "The Will," and "The German Student," "Gottfried Wolfgang." There is another illustration in this volume bearing no artist's name, which may be Stothard's work: "The Goblin Story," a man sitting to the right of a fire tells his blood-curdling story to a family group opposite to him.

1828. *The Village Girl.* A child with a lamb.

The Broken Pitcher. Two girls by a well. One, who is sitting, is weeping over her misfortune; the other is comforting her.

Domestic Happiness. A family group before a cottage. In the foreground a girl and a child are feeding chickens. There is an ornamental vignette title, of four children, which may be Stothard's work.

The Bijou. 1828. This is the first volume, and we are told that the illustrations were selected by Mr. Balmanno and the publisher (Pickering). There are two plates after Stothard, and several vignettes designed by him. The former are after the well-known "Sans Souci," a commission from Balmanno, and the equally familiar "Shakespeare Reading to Queen Elizabeth." The vignettes are:

A very pretty Cupid flying in a wreath (title).

A tilting scene for Hood's "Lament for the Decline of Chivalry," named "The Warriors."

A group of dancers with a man fiddling, for a poem, "Marie's Grave." "A Village Festival."

A girl flying on a cloud to a man who sits with book and pen, for "An Inscription for a Grotto," by Horace Smith. "The Poet's Invocation."

A man and a girl with sheep, for "Humble Love," and finally over the printer's name is one of a girl watering flowers, which, although not signed, may be ascribed to him.

1829. There is one picture only of Stothard's—"Christabel," four figures in a hall before an oriel window.

1830. "Milton Composing Paradise Lost." The poet sits between his daughters, near an organ, over which cherubs hover in a cloud. In the preface of this volume Stothard is called "The English Raphael."

The Forget-Me-Not. 1828. A scene from "Tristram Shandy"—Corporal Trim moralizing in the kitchen—and a pretty picture of a man and some girls in a wood. One of the latter is nursing a child; another is gathering water-lilies.

SANS SOUCI.

[To face p. 56.

The Keepsake. This is perhaps the best known of the annuals, and it had certainly a longer career than most of its competitors. The first volume, viz., for 1828, is a small duodecimo volume, and has two plates by Stothard, viz.:

The Lady's Dream—the dream being the homage of four sighing swains; and

The Enchanted Stream—a pretty landscape with many bathing girls, some, still on the bank, in costly raiment.

The list of illustrations given in this volume includes "A Coloured Wreath by Stothard," but this is missing from the only copy which I have seen.

1829. In this year "The Keepsake" assumed the dignity of octavo. There is one plate after a painting of Stothard's, viz.:

The Garden of Boccaccio (Coleridge). A feasting group of gallant men and fair ladies. Behind them is a fountain, and beyond is a lofty arcade of yew or arbor-vitæ.

1832. The title is by Stothard and Corbould (the son of his fellow-worker of long ago). It consists of a large decorated vase, on which is a picture of a girl playing the lyre, which latter represents Stothard's share.

1834. In this volume again we have the collaboration of the old and the young artists. Stothard's design is of a woman sitting before a vase, embracing a naked child; behind her is another and a third sits at her feet. Corbould's decorative frame, which contains this delightful picture, is not unworthy of it.

1835. *The Discovery*, engraved "from a very early drawing"—a young man is supporting a fainting girl; two men and a woman are rushing into the room.

1836. *The Favourite Flower* or *Zuleika.* An eastern scene in which a seated girl offers a flower to a man who leans on a window-sill. A large vase of flowers is standing by them on the floor.

The Literary Souvenir. 1828. *The Conversation.* A very charming mediaeval group of a man with two girls sitting under trees. One of the girls nurses a very small dog.

1831. *The Narrative.*

1832. *The Supper.* These are reproductions of the Boccaccio pictures of the second and ninth day.

The Juvenile Keepsake. 1829. Has at the end a wreath of roses and ribbons, printed in pale green, and designed by Stothard, probably the same design as that in "The Keepsake" of 1828.

The Winter's Wreath. 1832 Has one plate after a painting by him, viz., *The Village Suitor's Welcome*, a young man undergoing the ordeal of being introduced by a peasant maiden to her family. Other impressions of this plate bear the date of 1834, and are entitled "Cottage Courtship."

I have suggested that other pictures, which are described in the general list, may be found in some one or other of these Annuals, and there are two, which I have so little hesitation in ascribing to such a source that I include them here.

1825 (published by Letts). *The Death of Savona.* One young man supports another wearing a long robe, who sinks upon a couch.

The Haunted Head. A scene in a garden. A man has his arm round a lady dressed in white. Another man is seen peering over the wall.

The following also seem to belong to an Annual, or Annuals:

The Painter's Dream. A bevy of fair maidens bathing.

To Nine Sisters. A group of girls: one sitting with a book.

The Poet's Home. Girls picking flowers.

THE DISCOVERY.
—"*THE KEEPSAKE*, 1835."

[To face p. 58.

The Love of Poetry not Extinct. Three Cupids picking roses.
The Poet's Home. A dance in a wood; on the left are a girl with a tambourine and a man with pipes.
To a Child blowing Bubbles. Three Cupids blowing bubbles.

STOTHARD AND THE NOVELISTS.

THE illustrations designed by Stothard for Harrison's "Novelists' Magazine," with the single exception of those for the "Royal Engagement Pocket Atlas," the scale of which is minute, form the most extensive series of his work, and are moreover the most important to the connoisseur, although some later examples, such as those for Rogers' "Poems" and the "Pilgrim's Progress" are more popularly familiar. These early designs for Harrison contain some of his very best work, although the necessity of fidelity to his text gave no scope to the free play of fancy which was later one of the chief characteristics of his art. In fact a selection of these Novelists' pictures, with a selection of the earlier Rogers', would go far to form an epitome of his powers, although of course not a complete exhibition of them. Apart from their illustrations, on which other artists than Stothard were also employed, this collection of novels, including translations from the French as well as the work of British authors, has much value in showing the taste in fiction of the last quarter of the eighteenth century, and in our quest of the pictures we are introduced to many books whose names are hardly familiar even to experts in literature of that class and time. With "The Arabian Nights" and "Robinson Crusoe," with "Clarissa" and "Tom Jones" and "Pere-

grine Pickle," we have such stories as Kelly's "Louisa Mildmay," Miss Fielding's "David Simple"—an ancestor, doubtless, of the friend of our boyhood, Peter—Kimber's "Joe Thompson" and others.

As I have mentioned, other illustrators were engaged upon this series—among them Dodd, Corbould and Burney, the two last of whom were similarly associated with Stothard for many years, Corbould's place in course of time being taken by his son. But by far the greater

part of the pictures are Stothard's work, in the mass of which, much of it possibly produced under pressure, it was almost inevitable that there should be much inequality. Some examples are decidedly poor, even if judged by a very modest standard, and in many it is evident that the artist had not much sympathy with his subjects, but there is hardly one book, illustrated by him, which does not contain at least one notable specimen of his exquisite art, while in the "Clarissa" and the "Sir Charles Grandison" they crowd so closely upon our attention and admiration that selection becomes almost impossible.

JOSEPH ANDREWS AND HIS MISTRESS.
"*JOSEPH ANDREWS*"—*FIELDING.*

[To face p. 60.

In the first volume, published in 1780, the name of Stothard does not appear. There is a history, however, attached to the first illustration to "Joseph Andrews," the scene of Joseph with his mistress. This picture was designed in the first instance by Dodd, but, failing to give satisfaction to the publisher, was brought to Stothard for amendment. The impression in the Balmanno Collection in the British Museum actually bears the name of Dodd, but in several others which I have seen, no artist's name at all is inscribed, and it is evident that the publisher did not know to whom it should rightly be ascribed. Whatever part, however, of the design may be due to the older artist, the whole bears unmistakably the mark of Stothard's hand, and it forms a not unworthy introduction to what is to follow, viz.:

Zadig. 1780. Zadig finds Astarte writing his name in the sand.
The Devil upon Two Sticks. 1780. Cleofas and Asmodeus.
Lizawa in the Dungeon.
The Abduction of Donna Theodora.
Bahabou in the Tree watching the Burial of the Treasure.
Tales of the Genii. 1781. The Genius appearing to Giualar and his Children.
Urad seized by the Robber.
Ahubal approaching the Enchanter's Castle.
Ahubal and the Giant Kifri.
Amurath and Sadak.
Minglip and Nourenhi before the Sultan Adhim.
Tom Jones. 1780. The Discovery of the Infant.
Jones rescues Sophia from her Runaway Horse.
Blifil and Thwackum surprise Jones and Molly Seagrim.
Supple protects Jones from Squire Western.
Jones frightens the sentinel who mistakes him for a Ghost.
Jones rescues Mrs. Waters from Mr. Northerton.
Partridge shows the Muff to Jones.
Jones joins the Gypsies in the Barn.
Jones and the Highwayman.
Jones restores Sophia's Pocket-Book.

Nightingale surprises Jones and Lady Bellaston.
Partridge visits Jones in Prison.

Two curious slips may be noticed among these: in the fourth, Tom Jones, the youth, is represented as a boy, while in the scene with the highwayman he has his sword in his left hand. The remark may seem hypercritical; but few, if any, book illustrators have ever been more persistently faithful to the text they illustrated.

Gil Blas. 1781. Gil Blas on his Mule, and the Maimed Soldier.
Gil Blas in the Robber's Cave.
The Introduction to Don Matthias.
The Death of Blanche.
Don Raphael relating His History.
Gil Blas threatening the Surgeon.
Gil Blas and the Duke in the Garden.
Gil Blas meeting the Friar of Valencia.
Gil Blas and his Secretary with their Wives in the Garden.
Velasquez and his Father.

Of these the gems are "The Death of Blanche," and the group of the last but one. Stothard had further opportunities of finding subjects in this immortal tale. The "Robinson Crusoe," which follows, was also the first of several editions illustrated by him.

Robinson Crusoe. 1781. Crusoe in the Boat, and the Moor swimming.
Crusoe on the Raft.
Crusoe and Friday.
Friday in the Tree with the Bear.
Crusoe and the Clergyman.
Crusoe and others find the murdered Man hanging in a Tree.
The Chinese Mandarin

One might estimate these designs more highly did he not know the others of which they were forerunners.

UNCLE TOBY AND TRIM PLANNING THE DESTRUCTION OF THE FORTIFICATIONS OF DUNKIRK.

"*TRISTRAM SHANDY*"—*STERNE.*

[To face p. 62.

The illustrations to "Tristram Shandy" and "The Sentimental Journey," the original drawings of which are among the treasures of South Kensington, on the other hand, will bear comparison with any later renderings, and will rank with the very best of the artist's work of any period. In them he has caught the very spirit of the great humourist, and to examine them is to read the books in a clearer light, such as illuminates a play when sympathetically rendered upon the stage. We not only hear the words spoken by the characters, but see them in the attitudes and with the gestures which they *must* have assumed and used in life.

Tristram Shandy. 1781. The Parson and the Villagers.
Trim advises Uncle Toby to go into the Country.
Dr. Slop reading the Act of Excommunication.
Uncle Toby telling my Father of the Punishment of the Grenadier.
The Servant's Lament.
Uncle Toby and Trim laying out the Entrenchments.
The French Peasants proposing a Dance.
Uncle Toby taking the Mote from Widow Wadman's eye.

"The Sentimental Journey" may be introduced here out of its chronological order.

The Sentimental Journey. 1782. The Visit of the Franciscan.
The Vintage in the Bourbonnois.
Chinese Tales (translated from French). 1781. "The History of Jezdad." Jezdad shooting an Arrow at the Shepherd.
"The Adventures of the Sultana Alischauk." The Ship attacked by Pirates.
"The History of Prince Kaderbilah." Kaderbilah looking at the Empty Pedestal in the Garden of Statues.
The Sisters (Rev. Dr. Dodd). 1781. Mr. Sanson reading the letter to his Family.
The Tragic Poet asking Lucy and Charlotte for Subscriptions.
Jenny supporting Mr. Fortebrand, wounded in a Duel.
Lucy visited by her Father.

The illustrations to "Peregrine Pickle" have been much admired by some critics, and some of them have considerable humour, but I should not myself class them with the most successful of the series.

Peregrine Pickle. 1781. Commodore Trunnion and his Cronies.
Peregrine and his Companions fighting the Gardener.
Peregrine and Pipes with Emilia and Sophia.
The Duel of Peregrine and Trunnion.
Peregrine and the Cook.
Peregrine in the Prison with the Disguised Painter.
Peregrine making Base Proposals to Emilia.
Peregrine visiting the Poor Widow.
Lady Vane escaping on Horseback.
Peregrine's Pupil betraying Herself at the Card Table.
Hatchway visiting Peregrine in the Fleet Prison.

Marmontel's Moral Tales. 1781. "Soliman II." Soliman and Roxana.
"Lausus and Lydia." Lausus fighting the Lion in the Arena.
"Lauretta." Lauretta and her Father.
"Friendship put to the Test." The wounded Solinzeb supported by his Daughter.
"The Good Husband." Lusane bringing his Step-Children to Hortensia.
"The Shepherdess of the Alps." Fourose and Adelaide.

The children in the last but one of these are very pretty, and are the first, or nearly the first, of the hosts of delightful children which form so large and charming a part of Stothard's work. In the Lausus picture he departs somewhat from the details of the text in order to introduce a well-drawn nude figure.

The Fortunate Country Maid (translated from French). 1782.
Jane in the Bear's Pit.
The Woman in the Chariot in the Sky appearing to Jane.
The Count de St. Fal introducing the Pilgrim to Jane.
The Robber surprising Jane asleep.
Jane alighting at the Village.
The Marquis attacking his Treacherous Servant.

The History of Louisa Mildmay (Hugh Kelly). 1782. Louisa confessing her Shame to her Family.
Louisa escaping into the Cart.
Theodosius and Constantia (Dr. Langhorne). Constantia making Confession.
The Funeral Scene.
"In white were all its Maidens seen."

The second of these, a group of girls in mob caps following a clergyman into the church porch, is very pretty.

Ferdinand, Count Fathom. 1782. Fathom's Mother kills the Turk.
The Noble Castilian gives Poison to Serafina and Antonia.
The Countess Trebasi salutes Rinaldo through the Bars.
Monimia appears to Rinaldo in the Church.

The first is very spirited and full of movement.

Don Quixote. 1782. Don Quixote and the Carrier by the Cistern.
The Don and Sancho riding.
Sancho tossed in the Blanket.
The Don charging the Flock of Sheep.
Sancho on the Wooden Ass.
The Don listening to Cardenio's Story.
The Don protesting that the Bason is a Helmet.
The Don and Sancho kneeling before the peasant women.
The Don fighting the Caged Lion.
The Don addressing the Armed People.
The Duchess, with her Ladies, questioning Sancho.
Sancho trying the Man falsely accused.
The Don and the Shepherdess in the Wood.
The Don rousing Sancho.
The Don dancing at the Ball.
The Death of Don Quixote.

A few of these are pleasing pictures, but Stothard was not often successful with the grotesque, and his conception of the Don hardly agrees with one's own; while Sancho Panza is painfully suggestive of the Fat Boy in Pickwick. Don Quixote indeed is generally what Ruskin

describes as the first appreciation of the character—a lunatic to excite ridicule rather than an unselfish enthusiast to be reverenced, not pitied. The girl dancing with him at the ball is very pretty and graceful. "Gulliver's Travels" proved another stumbling-block. Perhaps had he been able to choose more subjects from Lilliput, we should have had some dainty little figures, but one illustration to each voyage was all that was granted to him. To depict a Yahoo might tax the powers of the most inventive: Stothard's attempt was certainly a failure.

Gulliver's Travels. 1782. Gulliver and the King of Lilliput.
Gulliver and the Brobdingnagian Gardener.
Gulliver being taken on the Island of Laputa.
Gulliver and the Yahoo with the Houyhnhms.
David Simple (Miss Fielding). 1782. The Family Quarrel over the Carpet.
The Sick Man and his Sister abused by the Landlady.
Camilla's Meeting with her Father.
The Chevalier forcing Le Neuf to confess.

The second of these "David Simple" pictures is very good, and there is much humour about the first.

How many readers of "Peregrine Pickle" and "Humphrey Clinker" have read "Sir Launcelot Greaves," or even known that such a book has been written? The four illustrations will do less than those to other books by more obscure authors to give it adventitious notoriety. A man in full armour, excepting at tourney or battle, is a somewhat intractable subject.

Sir Launcelot Greaves. 1782. Sir Launcelot bringing the Drowning Man into the "Black Lion."
Sir Launcelot and Sir Valentine at the Election.
Sir Launcelot attacking the Landlord and his Servants.
Crabshaw and the Conjurer.

The Peruvian Princess (translated from French), 1782. The Chief of the Villagers presenting the Keys to the Princess.
The Peruvians attacked by the Spaniards.
Jonathan Wild. 1782. Mr. Heartfree, sitting with his Family, is Arrested for Debt.
The Hermit entertains Mr. Heartfree.

The former of these Fielding illustrations is a most disappointing rendering of a subject in which the artist excelled. There are three illustrations to another of Fielding's inferior works, which have no particular merit, the first being particularly unimpressive.

A Journey from this World to the Next. 1783. Death the Emperor and his Subjects.
Julian dancing before Minos.
Anne Boleyn admitted into Elysium.

"Sir Charles Grandison" is an interminable romance, but no one who possesses Harrison's edition of the book would wish it shorter, and indeed one could endure another volume or two with perfect contentment if it contained a due proportion of Stothard's pictures. For these twenty-eight designs which we have were not even surpassed by the "Clarissa" series. Some half-dozen of them may stand out from others, but in all is apparent the artist's tender feeling for beauty of face and pose, of graceful draperies, and of harmonious grouping and surroundings. The picture of the three girls together, of Clementina in the garden, of Sir Charles and Clementina by the waterfall, of Sir Charles at the foot of the stairs, of Mr. Greville proposing to Miss Byron,—these he might be inclined to select one day, but on the next the claims of others might seem more pressing. If Stothard had never drawn another stroke for the booksellers, his place among illus-

trators would have been assured by these "Grandison" pictures; and the "Clarissa" series was yet to follow.

Sir Charles Grandison. 1783. The Dinner-Party at Lady Betty Williams'.
Miss Byron rescued from the Coach.
Sir Hargrave trying to force Miss Byron into Marriage.
Sir Charles disarming Sir Hargrave.
Deathbed of Countess L.
Sir Charles and his Sisters.
Miss Byron and Sir Charles's Sisters.
Miss Byron visiting Miss Jervoise.
Sir Charles and the Officers.
Camilla and Clementina.
Sir Charles and Clementina in the Garden.
Sir Charles visits Clementina and her Mother.
Sir Charles and Clementina by the Waterfall.
Sir Charles, Lady Beauchamp, and Sir Harry.
Olivia tries to stab Sir Charles.
Emily meeting her Mother in the Mercer's Shop.
Camilla in the Marchioness' Drawing-Room.
Sir Charles and the Count of Belvedere.
Dr. Bartlett listening to Sir Charles and Clementina.
Sir Charles and Miss Byron at the Foot of the Stairs.
Mr. Greville taking Leave of Miss Byron.
Sir Charles sitting at Miss Byron's Feet.
Sir Charles proposes to Miss Byron.
The Marriage of Sir Charles and Miss Byron.
Lady Grandison and Emily.
Sir Charles welcomes Clementina.
Lord G. with his Wife and Infant.
Sir Charles with Lady Grandison and Clementina.

From "Sir Charles Grandison" to "The Female Quixote" is a sudden drop from the sublime to the ridiculous, but Stothard performed his task conscientiously.

The Female Quixote (Mrs. Lennox). 1783. The Servants rescuing Arabella from Mr. Hervey.
Arabella going to Mr. Glanville's Bedside.

SIR CHARLES BETWEEN HIS LADY AND CLEMENTINA IN THE GARDEN.

"*SIR CHARLES GRANDISON*"—*RICHARDSON.*

[To face p. 68.

Sir George (in armour) and Philonice.
Sir George, wounded by Mr. Glanville, and supported by Miss Glanville.

The first of these is the best, but the last is a graceful rendering of a not infrequent subject.

"Peter Wilkins" is one of the romances which has failed of popularity, but which has always been highly appreciated by competent critics, including Coleridge, whose mention of it is recorded in his "Table Talk," under the date of 1834: "A work of uncommon beauty, and yet Stothard's illustrations have added beauties to it. If it were not for a certain tendency to affectation, scarcely any praise could be too high for Stothard's designs. . . . What an exquisite picture that is of Peter's 'Glum' fluttering over the ship, and trying her strength in lifting the stores!" Equally charming is the fourth illustration—the scene where Peter and his children in the hut are visited by three flying figures.

Peter Wilkins. 1783. Peter with Glaulipze and the Lioness.
Peter finding Youwee outside his Hut.
Youwee (the Glum) flying, and towing the Boat.
Peter and his Children in the Hut visited by Three Flying Figures.
Peter brought by Flying Figures to the King.
Peter attacked in the Battle with the Rebels.
The History of Miss Betsy Thoughtless (Mrs. Haywood). 1783.
The Duel.
The Young Lady giving Betsy shelter in the Cloister of Westminster Abbey.
Betsy and the Children with Mr. Trueworth.
Trueworth and the Masked Lady.
Trueworth rescuing Betsy from the pseudo Sir Frederic Fineer.
Flora trying to take the Letter from Trueworth.
Munden and Betsy and the Dead Squirrel.
Trueworth and Mrs Munden in the Garden with the Statue.

The third of these is a delightful picture. In the second the young lady, who is only eleven years of age, is represented as near womanhood. The artist probably found it hard sometimes to wade word for word through these dreary tales!

Persian Tales (Ambrose Philips). 1783. Farruknaz and her Nurse Sutlumene.
Prince Rusvanschad and the Princess of the Naimans.
Adelmune killing herself before Prince Calaf and the Princess.
Atalmuk and the Princess Malika.
Arouya hiding Danischmende in the Chest.
Dahy and the Sisters Cadige and Fatima.

These are, perhaps, the least interesting of the whole series, the two first being very poor.

Joe Thompson (Edward Kimber). 1783. Joe helping the Lady into the Boat.
Joe and Louisa entering the Cottage.
The Meeting at Versailles.
Joe with the Gaoler in the Fleet Prison.

We come now to the most famous of all the novelist illustrations,—perhaps to the most famous of all Stothard's work for books, notwithstanding that nearly fifty years were to elapse before the pencil fell from his fingers, and more than fifty before the jewelled crown of the Rogers' pictures was set upon it. These Rogers' pictures and those of the "Pilgrim's Progress," and perhaps some others have, for reasons apart from their own intrinsic value, had a wider circle of admirers, but the connoisseur never thinks of Stothard without thinking of "Clarissa" Indeed, there are many to whom the book would be but a name, had they not been led to study it by the thirty-four matchless illustrations which interpret it, and which

LOUISA INTRODUCES THOMPSON TO THE DISTRESSED COTTAGERS.

"*JOE THOMPSON*"—*KIMBER.*

[To face p. 70.

impart the life and reality which its impossible construction, apart from its inordinate length, does so much to destroy. This series, the longest of all, may of course be compared with that of "Sir Charles Grandison," but the only conclusion likely to be attained is that this one is the better —by six pictures.

Clarissa. 1784. Clarissa's Father preventing her Brother and Lovelace from fighting.
Clarissa reproached by her Family.
Clarissa kneeling before her Mother.
Clarissa meeting Lovelace by the Woodstack.
Clarissa overhearing the Plots of her Brother, Sister, and Solmes.
Clarissa escaping from her Father, Brother, and Solmes.
Clarissa putting her Letter in the Poultry House.
Clarissa carried away by Lovelace.
The Family discovering Clarissa's Escape.
Clarissa reading Miss Howe's Letter.
Arrival of Clarissa and Lovelace at the Inn at St. Alban's.
Lovelace looking at Clarissa fainting, with Widow Sorlings.
Lovelace picking up the Letter.
The Women ransacking Clarissa's Room.
Lovelace and Clarissa after the Alarm of Fire.
Clarissa trying to stop the Coach.
Lovelace discovering Himself to Clarissa at Mrs. Moore's.
Lovelace kneeling to Clarissa before Mrs. Moore and Miss Rawlings.
Lovelace and Clarissa with Mrs. Sinclair.
Clarissa and Dorcas.
Clarissa frightening Lovelace and the Women with her Passion.
Clarissa escaping in Mabel's Clothes.
The Arrest of Mrs. Sinclair.
Clarissa with Polly and Sally.
Clarissa with her Bible visited by Bedford and his Friends.
Lovelace's Dream—Clarissa carried from him by Seraphs.
Clarissa with Belford and the Doctor and Apothecary.
Belford watching Clarissa going to her Coffin.
Mrs. Lovick supporting Clarissa in her Chair.
Lovelace held by Mowbray and Tourville.

The Death of Clarissa.
Miss Howe looking at Clarissa in her Coffin.
The Coffin lowered into the Vault.
The Duel between Lovelace and Colonel Morden.

To make a selection from these would be as difficult as from the "Grandison" pictures, but as perfect renderings of very different subjects may be mentioned "The Arrival at the Inn," "Lovelace's Dream," and the struggle of Lovelace with Tourville and Mowbray.

The ten illustrations to the "Virtuous Orphan," translated from Marivaux, suffer a little from following so closely upon those to "Clarissa," but do little or no injustice to the artist's powers. One, which shows Valville on his knees to the heroine, surprised by De Climal, is worse than doubtful in its drawing, but the lady fainting in her mother's arms, and the gamekeepers abusing the youth are each excellent in their different ways.

The Virtuous Orphan (translated from French). 1784. The Infant taken from the Carriage when the Ladies are murdered.
De Climal surprising Valville and the Orphan.
De Climal, Father St. Vincent, and the Orphan.
The Orphan and Miss De Fare throwing Leaves at Valville.
Mr. Villot proposing Marriage.
The Minister and the Ladies receiving the Orphan.
The Lady fainting in her Mother's Arms as the Nuns enter.
Miss De Fare, the Orphan, and the Disconsolate Lady.
The Gamekeepers abusing the Young Gentleman.
The Count de V—— embracing the Orphan before the Company.

With these may be grouped the six "Telemachus" illustrations:

Telemachus. 1784. Telemachus and Mentor with Calypso.
Telemachus recounting his Adventures to Calypso.
Telemachus with the Flute.

CLARISSA DEPOSITING HER LETTER IN THE WOOD HOUSE, EARLY IN THE MORNING.

"*CLARISSA*"—*RICHARDSON.*

[To face p. 72.

Telemachus and Mentor leaping into the Sea to escape from Calypso.
Telemachus and Mentor with the Heroes in Hades.
Telemachus offering the Boar's Head to Antiope.

The first three, which depict Calypso and her attendant nymphs, are very charming.

Avellaneda's continuation to "Don Quixote" was an outrage on that great book, and we can hardly regret that Stothard's illustrations to Yardley's translation do little to add dignity to it. There is spirit in the scene where the Don shows the company how well Aristides fought, but Sancho is again an occasion of stumbling, and when his master dies again—in full harness this time—he has become a chubby child, not without some charm, did we not know that he was Sancho.

Continuation of Don Quixote (translated from Spanish). 1784.
The Don attacks Sancho across the Bed.
The Don shows the Company how Aristides fought.
Sancho finds Barbara Hacked-Face.
The Don held on the Ground before the Author.
The Don rides through the Company on the Prado.
Death of Don Quixote.

To these must be added:

Jemmy and Jenny Jessamy (Mrs. Haywood). 1785. Jenny and Mrs. Marlove.
Jenny saved from Celandine by Mrs. Marlove.
Mr. Lovegrove and the Ladies examining the Casket.
Jemmy and Jenny in her Room.
Miss Chit listening to Mr. Morgan and his Friend, in the Park.
Jemmy leaving the Room after the Duel with Bellpine.
Henrietta, Countess Osenvor (Lady Susannah Fitzroy). 1785.
Mr. Romney proposing to Henrietta.
Lord Osenvor, wounded, startles Henrietta and Mrs. Spencer

The ten pictures for the "Arabian Nights" are the last of Stothard's work for the "Novelists' Magazine." The series was not finished, such books as "Rasselas" and "Pamela," among others of more or less obscurity, being still to follow; but the illustration of all of these was undertaken by other artists. Indeed, in the "Arabian Nights," we find, besides Stothard's designs, two by Burney and four by Corbould, the first instance in the series of collaboration, which was only feasible in a book not consisting of one story only. Why Stothard was thus dissociated from the undertaking before it was finished is not known; but it is probable that any engagement under which he had been to Harrison had lapsed, and that he was now finding more lucrative employment. One guinea each was not extravagant reward for these finished drawings.

Arabian Nights. 1785. The Genius appearing to the Fisherman.
Sindbad carrying the Old Man of the Sea.
The Genius and the Fairy looking at the sleeping Bedreddin Hassan.
The Tailor fallen out of the Trunk.
Scheik Ibrahim visiting Noureddin and the Fair Persian.
The Peasant offering the Bird to the King of Persia.
Ganem finding Fetnah in the Chest.
Cogia Houssain stabbed by Morgiana.
Prince Ahmed finding the Arrow.
Prince Bahman receiving the Bowl from the Old Dervish.

The first of these has more impressiveness than such subjects usually have at Stothard's hands.

Before leaving the "Novelists' Magazine" I must not omit to mention a charming little vignette designed as a general title for the whole, depicting a man reading to a girl in a country scene. The Richardson pictures have been reproduced in a recent edition of his works.

MISS HOWE SECRETLY WRITING TO CLARISSA.
"*CLARISSA*"—*RICHARDSON.*

[To face p. 74.

STOTHARD AND "ROBINSON CRUSOE"

WE have seen that Stothard designed the illustrations for "Robinson Crusoe" for the "Novelists' Magazine." Some nine years later, in 1790, he was commissioned to execute a series for Stockdale's handsome edition, in two volumes. All of these are original, although one or two depict subjects previously chosen. The title-vignettes are not his work, but otherwise he had no collaborator.

Vol. I. Frontispiece. Crusoe with his Father and Mother.
Crusoe washed ashore, clinging to the Rocks.
Crusoe on the Raft.
Crusoe at Work in the Cave.
Crusoe in his Island Dress.
Crusoe sees the Footprint.
Crusoe, Friday, and the Dead Savage.
Crusoe building the Boat.
Crusoe and Friday erecting the Tent, to lodge Friday's Father and the Spaniard.
Vol. II. Frontispiece. The Captain thanking Crusoe for saving the Lives of his Crew.
Crusoe's First Interview with the Spaniards on his Second Landing.
The Plantation of the Two Englishmen.
The Englishmen and their Families fleeing from the Savages.
The Englishmen and Spaniards burning the Indian's Boat.
Crusoe distributing Tools of Husbandry.
Crusoe and the French Ecclesiastic.

These illustrations, although their subjects, as compared with those of many others, have no remarkable attraction, are noticeable in themselves for their intrinsic excellence. Cadell's Edition of 1820 has them all—the last

being called the "Plantation of the Englishmen," which title belongs to another,—and five others, viz.:

Crusoe and Xury alarmed at the Sight of a Lion.
Crusoe terrified by the Goat.
Crusoe's Men vowing Vengeance for the Death of their Comrade.
A Chinese Gentleman at Dinner.
Crusoe travelling in Chinese Tartary.

It should be mentioned that in three of the pictures, repeated in Cadell's edition, viz., the first, third and fifth, the composition is reversed.

A French edition, published in Paris by La Veuve Panckoucke in the year VIII has Stothard's illustrations.

A miniature edition, published by Suttaby in 1808, has a title-vignette of Crusoe in his cave, surrounded by his pets, and a frontispiece which is another version of the building of the boat, in which the dog is curled up in front of his master.

STOTHARD AND THE ESSAYISTS.

IN "Bell's British Classics," published by Sharpe in 1803 and 1804, two of the illustrations for the "Tatler" are by Stothard, viz.:

Valentine rescuing Unnion the Corporal; and
The Romans beseeching Regulus not to Return to Carthage.

In the former the wounded man is supported by the corporal, and the enemy are seen behind a cloud of smoke.

THESE ARE MY COMPANIONS.

—"*THE SPECTATOR.*"

[To face p. 76.

In the other, the hero's wife and mother on their knees are the principal figures. For the "Spectator" he designed five, viz.:

The Club. Six men sitting round a table, on which are glasses, etc. Another is standing. The figure in the immediate foreground leisurely filling his pipe is perfect.

Brunetta insulting Phyllis by dressing her Negress like her. The serio-comedy of this scene is heightened by the fact that the outraged rival is fainting in the arms of two of the despised race.

Sir Roger and the Gypsies. The woman with child on her back holds his hand. Two other gypsies, man and woman, crouch by a fire.

Scaramouch and the Swiss Officer—the Pinch of Snuff. Three figures in the background.

Amanda and her Lover. She with a letter in her hand turns her back on him, as he sits by a table, a Newfoundland dog at his feet.

Other illustrators worked on this collection of classics, and Cook, in particular, shows to much advantage.

In 1808, Sharpe, in collaboration with other publishers, produced another edition of the "Spectator" in one volume, for which Stothard designed another rendering

of "The Club," in which one of the members is pointing out a passage in a newspaper to another. It is a less satisfactory picture than its predecessor. Four years later Suttaby published in his "Miniature Library" a dainty little edition in eight volumes, perhaps the most delightful edition ever issued from the press. A head of Pallas provides a vignette for the title of each volume, and the illustrations, the smaller size of which would alone distinguish them from their predecessors, are as follows:

The Club. Again another rendering, and the best. The member in front reading the paper, and talking politics with his nearest neighbour, is no less lifelike than when he was filling his pipe.

Mrs. Truman's attack on her Husband's Periwig. In the struggle a little round table has been thrown down, and a lap-dog runs yelping from under the cloth.

The Rivals. The negress scene again, the figures differently grouped.

Scaramouch and the Swiss Officer. More elaborate than before. The two principal figures are little changed, and the three in the doorway remain, but four others are introduced, two on each side.

Fidelia. She sits at the old man's feet, a guitar and music book before her. The servants are preparing the table, by which the guest sits with his hands clasped.

The Eclaircissement. Three ladies and a man sitting before a window. A lap-dog is on a cushion at the feet of one of them.

King Charles and the Mayor. The king drags the mayor to his carriage from a vaulted portal. Guards and attendants with torches.

The Author. He comes through the doorway dancing as he reads. A maid with a broom stands on the left. His wife, two girls, and a boy express terror in various ways.

Into these "Spectator" pictures the artist has put some of his very best work, which may rank with that of the "Novelist" series.

In Harrison's "British Classics," in eight octavo volumes, 1785, etc., the "Spectator" is illustrated by

THE RAMBLER, NO. 126.

—JOHNSON.

[To face p. 78.

Smirke, to whom, with Corbould and Burney, most of the work was entrusted. To Stothard's share fell the "Rambler," the "Persian Letters" and the "Adventurer." Another edition of this collection was issued ten years later. All the pictures are ovals in upright frames, a vase of flowers being the only decoration. There are twelve pictures for the "Rambler," viz.:

A man helping a girl over a plank-bridge; two other girls are on the bank behind her.
Raschid the Genius. A man in the water is seized by a crocodile.
A man strikes a crocodile with a stick, protecting three women.
Obidah in the garden; pigeons fly among the trees.
Four naked boys in boats closely crowded together.
Two girls and a man scared by a little dog.
Ulysses kneeling to Ajax in Hades.
A man and four girls; a teacup has been dropped to the terror of a lap-dog.
Orpheus, nearly nude, with his lyre: Eurydice looking back.
A girl reading: her mother in the far corner of the room.
Ajut watching Anningait enter his boat.
Almamoulin received by the Princess of Astracan; two slaves are fanning her.

For the Persian letters there are only two:

The Lady in the coach discovers the Count lying senseless after the duel with Polydore.

There should be six horses to the coach, but there is a pair only in the picture.

By a sitting girl a man with a guitar in his hand, and a cloak over his shoulder, points to a ship.

And the "Adventurer" also has two, viz.:

Betty and her dying husband: he lies on straw in a tent; and Amurath kneeling to Syndarac—an old man with wings.

STOTHARD AND STERNE.

1798.

STOTHARD illustrated "Tristram Shandy" for the "Novelists' Magazine," and in 1798 he had another opportunity of showing his appreciation of Sterne. An edition of the complete works of the humorist and divine, bearing the names of Johnson, Cadell and numerous other publishers, was published in this year in ten small octavo volumes, each of which has a frontispiece. That of the first is a portrait of the author, after Reynolds' painting, the other nine are by Stothard, viz.:

Vol. II. *Tristram Shandy.* Uncle Toby and Trim, the latter "presenting his stick like a firelock." "My father . . . opened the parlour door in the very height of the attack."

Vol. III. *Tristram Shandy.* The grief of the servants. Trim with one hand on his stick; his hat on the ground; Susannah with her apron to her eyes.

Vol. IV. *Tristram Shandy.* Shandy and Mrs. Shandy behind a tree, her arm in his; Uncle Toby and Trim beyond.

Vol. V. *Sentimental Journey.* Maria. She is leaning on his arm; with her disengaged hand she leads a small dog by a ribbon.

Vol. VI. *Sermon II.* The house of mourning. A child and three women kneeling round a dying man. One of them has one arm round his neck, and with her other hand holds a handkerchief to her eyes. Another is holding an infant over her shoulder.

Vol. VII. *Sermon XVII.* An old man in Eastern costume stands under a canopy, borne by two lads, giving alms to a kneeling group of a man, a woman with an infant, and a boy. Behind him is a negro blowing a trumpet.

Vol. VIII. *Sermon XXXI.* Our Saviour washing Peter's feet. Seven other of the apostles are at the table, which is under a broad arch.

LETTER XIX.

—*STERNE'S LETTERS* (*PUBLISHED* 1798).

[To face p. 80.

Vol. IX. *Letter XIX.* The author, reading a letter, sits between two girls, one of whom, bareheaded, is writing at a table; the other, wearing a black bonnet, is knitting. A work-basket is at her feet.

Vol. X. *Letter CXVIII.* He bids farewell to his daughter, and offers her "ten guineas for her private pleasures." Her companion, with fan in her hand, is going through the doorway to the coach.

There is much humour in the "Shandy" pictures, particularly in the first; while that in vol. ix depicts one of those peaceful domestic scenes which none could do better. The pose and expression of the fair lady with the knitting-needles will bear comparison with the best of the artist's work.

There is a series of pictures, published by Harding in 1792, which seem also to belong to an edition of Sterne.

An elderly man, wearing a white wig and holding his hat, sits on a bank with a girl dressed in white, who rests her face on her hand.

A man, probably the same, stands erect and alone in a dark entry.

His is sitting, and holding the wrist of the girl, who sits at his feet.

He stands with the girl, who wears a travelling dress, talking to a monk; behind them is a carriage.

An old man sits under a wicker birdcage; a young soldier is talking to him, and behind them are an old woman and a child.

An edition of "Maria," part of the "Sentimental Journey," issued from the Chiswick Press in 1821, has a picture of the heroine sitting sorrowing under a tree, and holding a dog by a string: in the distance is a chaise, which reproduces that of an edition almost contemporaneous with the "Tristram Shandy" of the Novelist series.

STOTHARD AND THE POETS.

BELL'S Edition of the British Poets, of which the first volume was published in 1778, contains, among the work of other artists, the first long series of illustrations designed by Stothard. The greater part appeared either before or contemporaneously with the earlier volumes of the "Novelists' Magazine,"—some as early as 1779—so that, whatever Stothard may have owed to the patronage of Harrison, he was already appreciated, and in demand by other publishers. Among these two score of plates may be found some of his very best work, while few fail to reach a high standard, those to Watts

WITH GIFTS THEIR YOUNG DARDANIAN JUDGE THEY TRY'D
AND EACH BAD HIGH TO WIN HIM TO HER SIDE.

" *THE JUDGEMENT OF PARIS*"—*LANSDOWNE.*

[To face p. 82.

being the least satisfactory. Chaucer with fourteen, and Watts with seven provide the subjects of half; while seventeen other poets, some of whom are now not much more than names, have one—rarely two illustrations each. Spenser was entrusted to Mortimer, and it was only at a later date that Stothard had the opportunity of

making the poets' poet the artists' poet also, and Chaucer was the only poet of really high rank who fell to Stothard's lot. He did not fail, however, to find in the most obscure some line or couplet which would give inspiration to his art; and, indeed, in many cases, it is the artist who supplies the poetic feeling which the poet fails to impart.

Donne. "And in this coarse attire, which I now wear,
With God and with the Muses I confer."

The poet is sitting, writing at a table. Three muses are seen resting on a cloud.

A figure flying in a cloud, back turned to the spectator.

"To get acquaintance with him I began
To sort discourse."

Two cavaliers, riding, one of whom has a lady behind him.

Fenton. "When Orpheus in the Woods began to play."

Orpheus is reclining on a bank playing the lyre; a lion and tiger beneath him.

Lansdowne. "With gifts the young Dardanian judge they tried."

The judgment of Paris. A charming variant of a familiar subject.

Garth. "The sad spectators stiffen'd with their Fears."

The Enchantments of Circe.

Denham. "Her fainting hand let fall the sword."

The Death of Dido. This is a very beautiful picture. The dying Dido is half supported by another female figure within a circular colonnade.

Chaucer. "Fain wolde I do you mirthe."

Prologue of the Cook's Tale. The cook is standing at the table round which the pilgrims are sitting.

"She gathereth floures partie white and red."

Knight's Tale. Emelie is bending over a bush gathering roses; Palamon looks at her from his barred window.

"On the grene he saw sitting a wif."

From the Wife of Bath's Tale.

"Telleth your grefe, lest that he come adown,
And hasteth you, and goth away anon."

A charming design for a scene in The Shipman's Tale, and one of the best of all. A monk and a lady in a high-crowned hat; behind her a child catching a butterfly.

AND SAWE HIS BARGE YSAILING IN THE SE;
COLDE WOXE HER HERT,—
"*THE LEGEND OF ARIADNE OF ATHENS*"—*CHAUCER.*

[To face p. 84.

"And first to Castle, as I understonde,
He yaf that on."

For the second Nun's Tale. An angel through a window puts a crown on the head of a seated girl. Behind her kneels a man, whose excessive tallness mars the beauty of the picture. Leigh Hunt, whose perception of details of beauty, whether in art or in literature, was peculiarly keen, deemed the girl's figure worthy of Raffaele.

"Under the wade shawes?
Young Gamelyn answerid."

For the Cook's Tale of Gamelyn. A group of soldiers are sitting under a tree.

"When thou this dore had open'd me
This maidin."

It would have been a pity if "The Romaunt of the Rose" had been excluded from Chaucer's works, for we should then have lost this dainty presentment of the youth saluting the lady as she stands in the doorway.

"And gan bet minde, and reson to him take,
But wondir sore he was abash'd iwis."

For Troilus and Creseide. The drooping figure of the man is most admirable.

"Creseide anon gan all his chere espien."

Also from Troilus and Creseide. Troilus on horseback, surrounded by foot-soldiers, looks up at Creseide at her window.

"And saw his barge ysailing in the se."

For the Legend of Ariadne. A most lovely woman's figure standing on the shore.

"For why! he hinge his head adowne."

From "Chaucer's Dream."

"Madam, quoth I, if that I durst enquire."

For the "Flower and the Leaf." The lady of the Lefe in white riding: the questioner in darker drapery.

"Sampson yhad experience."

"Ballad in Praise of Women." Sampson shorn, asleep in the lap of Delilah. Three Philistines, one wearing a helmet, behind.

"The Pilgrimage to Canterbury": four figures only, drawn with much spirit.

Somerville. "When Nimrod bold,
That mighty hunter, first made war on beasts."

Other illustrations to Somerville, in an edition published in 1800, are described on another page.

Hughes. "Love stole the pipe of sleeping Pan, and play'd,
Then with his voice decoys the listening swain."

A shepherd is sitting under a tree fingering a flageolet. Love, naked, is reclining on a bank above, playing a pipe. Among the most attractive of all.

"So from the sea when Venus rose serene."

Venus, nearly nude, rising from the sea, Tritons and a nymph around her.

Roscommon. "Hail, sacred solitude! from this calm bay
I view the world's tempestuous sea."

A youth sitting on the shore under a cliff looking out upon the sea.

King. There is no quotation to the first plate, which represents Arion, lyre in hand, reclining on the Dolphin on the sea.

"They cannot boil, nor wash, nor rince they say,
With water sometimes ink and sometimes whey."

For "The Fisherman." The Brewer with a jug is remonstrating with the Fisherman, who is drawing in a well-filled net, for fouling the stream. There is not much humour in the design, which is rather discordant with the poetry of the others.

Tickell. "Beneath a lusty Tulip's ample shade
Sat the young lover and th' immortal maid."

From "Kensington Gardens." Albion and Kenna, the fairies, beneath the bending tulip, watched by Oberon.

LOVE STOLE THE PIPE OF SLEEPING PAN AND PLAY'D
THEN WITH HIS VOICE DECOYS THE LISTENING SWAIN.
— *HUGHES.*

[To face p. 86.

Cunningham. "Now I'm in my armour claspid,
Now the mighty lance is graspid."

"Imitation of Anacreon," Ode IV. A cupid in a cloud aims an arrow at a man in armour, whose helmet is on the ground. The cupid's face is most expressive of calm determination, but he is disproportionately big.

Buckingham. "The nymph foredoom'd the fatal way to pass
Spy'd not the serpent lurking in the grass."

"Story of Orpheus." A girl kneeling on a flowery bank is bitten by a snake on her bare heel. Her expression is more of surprise than of physical pain.

Watts. "In vain the Rebel seeks to stand
In judgment with the pious race."

Psalms. A demon thrust down by an angel into flames.

"In Moses' hand he puts his rod
And cleaves the frighted seas."

Psalms. Moses dividing the Red Sea.

"Behold the saints rejoice to die."

"Atheist's Mistake." An old man lies on a bed with a book in his hand, watched by three angels of great beauty. A triangle in the sky represents the Trinity.

"The rising God forsakes the tomb,
Up to his father's court he flies."

Christ dying, rising and reigning. A representation of the Resurrection, almost as commonplace as the lines which it illustrates.

"To bring the glorious news
A heavenly form appears."

Hymns. An angel and four cherubs, appearing to the shepherds. This, and the Cradle Hymn, which follows, are the best of seven Watts' pictures.

"The glorious tenants of the place
Stand bending round the throne."

Hymns. Christ in heaven, surrounded by saints and seraphs. The beauty of the hand of the seraph on the extreme left is noticeable.

"See the kinder shepherds round him
Telling wonders from the sky."

Cradle Hymn. The Nativity, of which it would be a rendering worthy of comparison with those of more world-famous artists, were not the size of the Child impossible. This is one of the curious lapses met with occasionally in Stothard's works, due, most probably, to his neglect of models.

Rowe. "Her Glaucus saw, as o'er the deep he rode,
'Forbear,' he cried, 'fond maid, this needless fear.'"

Scylla, sitting on a rock under an overhanging cliff, is alarmed by Glaucus, with long white beard appearing from the water.

Pitt. "His hand a wreath of peaceful olive bore;
With this he touched the sleeping monarch's breast."

For "Statius," Book II.

Pomfret. "High in the boughs the murder'd father hung,
Beneath, the children round the mother clung."

"Cruelty and Lust." The feet only of the murdered man are visible. The attitudes of the two children are pathetic.

Armstrong. "Time shakes the stable tyranny of thrones
And tottering empires rush by their own weight."

"Art of preserving Health." A picture quite unworthy of the artist; ill-conceived and ill-drawn. Were it not signed with Stothard's name, its authorship would not be suspected. He did better work for this poet later.

Akenside. "Indulgent Fancy! from the fruitful banks
Fresh flowers and dews to sprinkle on the turf
Where Shakespeare lies."

"Pleasures of Imagination." A woman in white drapery, resting one arm on a terminal statue of Shakespeare, watches a swan at her feet.

"Who, Sappho, wounds thy tender breast?"

A stately goddess is stepping from a chariot encircled in clouds, and extends her hand to a woman who kneels at her feet.

Angelica Kauffman executed many of the illustrations for this collection of British Poets.

STOTHARD AND THE DRAMATISTS.

MANY illustrations for plays, classic and otherwise, designed by Stothard, are described on other pages of this book. Among them are good, bad, and indifferent, but those for Bell's "British Theatre" maintain throughout a high standard of excellence, and compare favourably with the work of many other artists with whom he was associated. This collection of plays, which individually bear various dates, was published by Cawthorn in 1797 in thirty-four volumes. Most of the plates bear the name of Bell, but some bear Cawthorn's, and thus, apart from the text, they appear to belong to different works. To each play are two illustrations, one of a scene, the other being a portrait of an actor or actress dressed for the part. With a few exceptions these last are by De Wilde: among the designers of the others are Hamilton, Fuseli, Opie, Corbould, and other well-known names. Stothard's work does not appear before vol. xxi, after which, with a very few gaps, it is continuous to the end. The pictures are all set in frames, in the heads of which is generally some decorative design.

Vol. XXI. *Amphytrion* (Dryden, altered by Hawkesworth). "*So soon returned! Is this my welcome home.*" A girl clad in white turns from a man who clasps her hand.

Vol. XXIII. *Cymon* (David Garrick). A rendering in modern dress of the well-known subject, Cymon's discovery of Iphigenia. It is a pretty picture, but not equal to that in the "Lady's Poetical Magazine."

Vol. XXIV. *The Orphan of China* (Arthur Murphy). Mandane, whose face and dress are as little Chinese as her name, holds out a dagger to her white-bearded attendant.

Cleonice (Hoole). A fainting girl in white, flowing drapery,

is supported by a soldier. An old man, in an agony of grief, looks on.

Cyrus (Hoole). "*Hold, Cambyses, thou kill'st thy son!*" A girl is on her knees before Cambyses, who draws his sword upon the youth whom she protects. Her attitude is very graceful.

Vol. XXV. *The Ambitious Stepmother* (Rowe). A youth, holding a dark lantern, meets two Turks.

The Mistake (Vanbrugh). A girl in boys' clothes is on her knees. A youth with sword drawn is by her, and behind is a lady of commanding stature. Three men are in the background.

Vol. XXVI. *Eurydice* (Mallet). A man in Greek armour, supporting a fainting girl, threatens her with his sword. Two old men stay his hand, and another soldier is in the background.

The Relapse (Vanbrugh). A girl seemingly yielding to a man who embraces her. A candle and a book are on a table. In

THE VOWS OF ELFRIDA.
"*ELFRIDA*"—*MASON.*

[To face p. 90.

the frame of this picture are a fire on an altar, doves and Cupid's armoury.

Vol. XXVIII. *Henry II* (Thomas Hull). Eleanor offers Rosamund, who is on her knees, the choice of cup or dagger—a very beautiful example.

Vol. XXIX. *Albina* (Mrs. Cowley). A girl throws up her hands as a young man clasps his arm round her waist. A man and a girl are prostrate on the floor, and two other men are rushing in with torches.

Vol. XXX. *False Delicacy* (Hugh Kelly). A man wearing a cocked hat half leads, half drags away a girl, who is looking back at her maid. Another man is in the background.

A Word to the Wise (Hugh Kelly). A man, holding his hat, sits on a settee between two girls with a "How happy could I be with either" air.

The School for Rakes (Mrs. Griffiths). A girl on her knees clings to the arm of a man who draws his sword. A taller man holds out both hands as if inviting reconciliation, and others stand behind them.

Vol. XXXI. *Falstaff's Wedding* (Kenrick). The fat knight with the lid of a copper threatens Shallow, who is sprawling on the ground.

Vol. XXXII. *Edward and Eleanora* (Thomson). A girl lying on a couch is held up by a youth whose arm is round her neck. Three men behind turn away weeping.

Vol. XXXIII. *Bonduca* (Beaumont and Fletcher, adapted by George Colman). The British queen and her daughters, one of whom drinks the cup, from the effects of which the other is already dying.

Vol. XXXIV. *Timanthes* (Hoole). "*Already hushed in slumber, O sleep on, dear guiltless babe.*" A lady chained to her chair, bends over her child, who sleeps on a pillow. Another girl also is watching it.

Elfrida (Mason). A youth with hunting-horn is embracing a girl; three other girls stand on their right. The scroll above this design contains a very pretty Cupid.

Samson Agonistes (Milton). Samson, shorn and in fetters, reproaches the remorseful and weeping Delilah. This is the least satisfactory of the series, unless the artist intended to indicate Samson's loss of strength by his gross and flabby appearance.

In the Print Room in the British Museum is another illustration to Kelly's "False Delicacy":

A girl with feathers in her hair, holding a fan, is sitting on a settee, looking over her shoulder at a man dressed in black, who sits with his back to her. As no other play in the collection has more than one subject illustration, it is possible that this was rejected in favour of the one described above.

STOTHARD AND SPENSER.

STOTHARD executed two sets of designs illustrating Spenser, some of which have much beauty, but greatly as they have been admired by competent critics, he did not, in my opinion, make the best use of his opportunities. It was observed long ago that to listen to the reading of the "Faerie Queene" is like looking at a gallery of pictures and it is possible that Stothard was so impressed by the pictorial character of his subjects, that he found them in fact already painted in words by the poet, and that in his humility he deemed his task beyond his powers.

In 1802 Heath and Kearsley published an edition in 8vo of Johnson's "Works of the English Poets," under the superintendence of Aikin, of which Upton's text of Spenser forms six volumes, each containing two plates by Stothard.

Vol. I. *The Red Cross Knight and Una.* The lamb is very poorly drawn.

Una among the satyrs. One of them puts a wreath upon her head, as she sits with arms crossed upon her bosom. Her face is very beautiful.

Vol. II. *The Palmer finds Guyon asleep, guarded by the Angel.* The foreshortening of the principal figure is unsuccessful.

Acrasia and the Young Man. This also fails to translate the poet's description of the scene.

Vol. III. *Britomart removing her helmet.*

Amoret putting on the Girdle. Two knights stand on the right, three ladies on the left.

Vol. IV. *Britomart and Talus.* A feeble conception of Britomart.

Calepine and Serena. He lies prostrate; she kneels by his side with clasped hands.

Vol. V. *The Three Graces dance round the shepherd's love.* The treatment of the nude is ungainly, and the face of the shepherd is an outrage upon the poet.

Sir Calidore in full armour drags the Blatant Beast by a chain. Monks crouch on the ground behind him.

Vol. VI. *Epithalamium.* The priest on the left blesses the bride and bridegroom. Four cherubs hover above in a broad beam of light.

The Tears of the Muses. One sits on the ground with a book; six others stand around her. This is the most beautiful of the series, and next to it I would put that of "Amoret with the Magic Girdle."

Eight years later Sharpe published an edition of Spenser's "Poetical Works" in six 12mo volumes, each with an illustrative title. Those of the last two volumes are portraits of the poet's friends, Sidney and Raleigh. Three of the remainder repeat subjects chosen in the earlier edition, but are differently treated.

Vol. I. *Una sitting in the wood, attended by her Lion and Ass.*
Vol. II. *Britomart doffing her Helmet.* The astonishment of the spectators at the revelation of her sex is far better expressed in this rendering.
Vol. III. *Amoret with the Magic Girdle.* The Gothic architecture of the background at once distinguishes this from the earlier picture.
Vol. IV. *Calepine and Serena.* The attitude of the two principal figures is quite different, while the fight of the salvage man with Turpine is brought into the picture.

STOTHARD AND SHAKESPEARE.

IT were superfluous to state that amid the mass of Stothard's work are found many subjects taken from the plays of the greatest of poets, and these pictures are of all classes. Many of his oil-paintings find their inspiration in that source, and some of these were engraved. Other single plates were published at different times, and among his theatrical pictures are several which illustrate stage-representations of particular scenes. Two pictures were painted for Boydell's Shakespeare Gallery, and finally—with what we are more concerned here—he designed the illustrations for several editions of the Plays of more or less importance. All of these overlap each other more or less, the same designs being frequently reproduced in different forms, and as the same subjects were inevitably repeated, but variously treated, an entirely faithful and discriminated *catalogue raisonné* is a matter of considerable difficulty, and, indeed, would hardly be worth the necessary labour. For although there are many remarkable excep-

tions to such a generalisation, the artist's work for Shakespeare has not much distinction, and the student who would wish to see the best only of his art, would lose comparatively little if this portion, large in bulk as it is, were for any reason withheld from him. On the other hand, without it no true knowledge can be acquired of its very wide range.

Taylor's "Picturesque Beauties of Shakespeare," a collection of plates illustrative of selected passages from the plays, published in quarto, 1783-1787, include his earlier efforts—at least of any importance. The pictures are upright ovals, six inches by four and a half. One is by Ryley, seven by Stothard, and the rest by Smirke. The first is Stothard's work, and bears the earlier date.

As You Like It. Rosalind giving her chain to Orlando.
„ Rosalind fainting as Oliver shows her the bloody napkin.
Macbeth. Macbeth foretold his destiny.
Cymbeline (1786). Posthumus' farewell to Imogen; he on bended knee gives her the bracelet.
Winter's Tale. Hermione embracing Perdita.
Romeo and Juliet (1787). The Balcony Scene.
Juliet's appeal to Capulet.

In all of these but the last, where Juliet is rather wooden, the attitudes are graceful and expressive, especially that of the swooning Rosalind; but the faces are less happy, a fault rendered more apparent by the comparatively large scale of the pictures.

Two large plates were published by Macklin in 1783 and 1784, the former Ophelia—"there's fennel for you"—and the other, Lear and Cordelia.

In 1784, is a plate from Richard III., and among some scenes from plays published by Cadell in 1788, is one from "Coriolanus." Virgilia, on her knees, with her son

and other women, is imploring him to relent in his animosity to Rome. Coriolanus, with his head turned away, clutches her wrist, and the pose of both mother and child is full of expression. In 1795 we find another subject—from "Richard III."—the Princes and their mother before their uncle. In 1798 Harding published an edition with eight very inferior illustrations by Stothard, viz., four for the "The Tempest" (in which Ariel wears two costumes), two for "Lear," and two for "Merry Wives of Windsor." In the following year Bromley engraved and published in folio a series of "The Seven Ages of Man," with an illustrated title, the large scale of the designs again militating against them. The schoolboy is perhaps the best, but the "lean and slipper'd pantaloon" tells his story with some eloquence. In 1803, an incomplete edition was published by Heath, the engraver, in two quarto volumes, each play being illustrated by a full-page plate and a title-page; the upper half of which is filled by an oval picture. Nearly all of these are reproductions of paintings and drawings by Stothard, and, set forth in the largeness of the scale, much of his characteristic charm is lost, while his defects are brought more into prominence, but his work compares favourably on the whole with that of his collaborators. The first of all, from "Midsummer Night's Dream" (plate),—the scene where Oberon rouses Titania, who is sleeping with her arms on the ass's head of Bottom—is gracefully conceived and executed, although we must all demur to the elderly appearance of the elfin king, and there is much spirit in the hunting scene, "Go, bid the huntsmen wake them with their horns." The scene with Silvia and Valentine (title) from the "Two Gentlemen of Verona," "Nay, take them," etc., recalls the Clarissa and Grandison pictures of many years before. The plate

. . . AT FIRST THE INFANT
MEWLING AND PUKING IN THE NURSE'S ARMS.
—"*AS YOU LIKE IT.*"

[To face p. 96.

for this play—the rescue of Silvia from the outlaws—lacks distinction. The plate also of "Love's Labour's Lost" fails in expression; but in the title—the King and Princes and attendants—Stothard again found a theme congenial to his own talents. For "Twelfth Night" we have, of course, Malvolio and the yellow stockings, while the title-picture—Sir Toby, Malvolio, and the Clown—must have inspired H. K. Browne's conception of Sim Tappertit. The original drawing of this picture is in the British Museum collection. The two "Merchant of

Venice" pictures are by Hamilton. Stothard's rendering of Portia on the scale of these plates would have been interesting. In the Pickering editions of a later date, he did illustrate the trial scene, but allotted to Portia a very unimportant place in the composition. The title of "King John"—Constance and Arthur—is particularly feeble in drawing; but the group of the unhappy prince and Hubert is more successful, although no picture can present the scene more vividly than Shakespeare's lines. There is action enough in the scene from the "Comedy of Errors," "O bind him, bind him, let him not come near me," and the group of girls on the right is tenderly drawn. The

full-plate, where the Abbess pleads to the Duke for Ægeon is not remarkable. The title of the "Taming of the Shrew" is a pretty picture, as three fair ladies, depicted by Stothard, could hardly fail to make it, but the large plate, "Oh, mercy God, what masking stuff is here," is ludicrous. For this Stothard, if in part, is not wholly responsible, as one of the figures—the tailor or the haberdasher?—which in his drawing in the British Museum is a red-bearded man, has been transformed by Heath into a smug and smoothfaced boy. In "The Tempest" the artist found himself at home again with the creations of pure fancy, and in the titlepage we have Ariel and "all the devils of hell." The effect of their appearance upon Ferdinand and the crew is very telling. In the other, relieved of the devils who, truth to say, inspired more terror than their form and mien seem to warrant, we see Ariel, now in girlish garb, with a very charming bevy of spirit-children circling in the trees. Ferdinand's expression, both in face and pose, of wonder and returning memories, is very happy.

"Macbeth," which is the only other play in the collection, is illustrated by Fuseli; but in the British Museum is a full-sized plate from "Henry VIII." arranged with it, of which, however, it does not form a part, being published by Boydell. It depicts the scene of Henry and Anne. The only other picture painted for Boydell may be mentioned here, viz., "Othello," II. 1. Both of these were reproduced in miniature in editions to be mentioned presently.

Among some illustrations for a collection of plays published in or about this year, 1803, are several for Shakespeare. One of Arthur and Hubert in the dungeon is a far more convincing rendering of this harrowing scene

"THE TWO GENTLEMEN OF VERONA."
—*ACT III, SC.* 4.

[To face p. 98.

than that already mentioned. Arthur is on his knees, clinging to Hubert for protection from the executioners. There is a scene from, or rather a poetical fancy inspired by "Antony and Cleopatra"; the Egyptian Queen, not the negress of a more recent artist, reclining on a couch with three Cupids fluttering above her. There is a scene, too, from "Pericles"—a girl is led to the altar, and the king is kneeling; and one or two others of the series may be illustrations of Shakespeare, but are not readily recognizable.

Manley Wood's edition of Shakespeare, published by Kearsley in 1806 in fourteen octavo volumes, has plates dated 1803, and there may have been an earlier issue which I have not seen of the numerous illustrations by various hands; sixteen are Stothard's, viz.:

Vol. I. *Tempest*, i. 2. Prospero, Miranda, and Ferdinand, the last drawing his sword. Ariel with a harp is in the trees.

Vol. II. *Measure for Measure*, ii. 2. Angelo and Isabella. She is kneeling with arms extended.

Vol. III. *Midsummer Night's Dream*, iv. 2. Oberon and Titania with fairies; a charming picture.

Vol. IV. *Much Ado About Nothing*, v. 4. Benedict the married man.

As You Like It, iv. 3. Orlando saving his brother from the lioness.

All's Well that Ends Well, iii. 5. Helena in pilgrim's dress with Diana and the widow.

Vol. V. *Winter's Tale*, iv. 3. Perdita giving flowers. Poor.

Vol. VI. *Macbeth*, v. 2. "*Lady Macbeth.* Out, damned spot!"

Vol. VII. *Henry IV.*, Part I., ii. 4. Falstaff, Prince Hal, and others. Very poor.

Henry IV., Part II., ii. 2. The Host, Chief Justice, and others.

Henry IV., Part II., ii. 4. Falstaff drawing on Pistol.

Vol. IX. *Richard III.*, i. 4. Clarence and the Ghosts.

Richard III., iv. 3. The murderers looking at the children in the bed. The children are represented as infants, a not infrequent blunder.

Henry VIII., iii. 1. Katharine and Wolsey.

Vol. X. *Pericles*, iv. 2. Marina, with a basket of flowers, by the sea shore. One of the most lovely of all Stothard's lovely maidens.
Pericles, v. 2. Marina with lyre; Pericles on a couch.

The last but one of these alone would make this edition of Shakespeare a precious possession.

There are two subjects from Shakespeare, Falstaff in the buck-basket, and Jacques and the stag, in some edition, or possibly in Wayland's "Ladies' Present," published about the year 1818; but it is not until 1825 that we have again a complete edition of the poet, profusely illustrated by many artists, of whom Stothard was one. This is Pickering's dainty little edition in nine volumes, 32mo. Five years later the same plates were used again in an edition of the same publisher in one volume, small octavo. I cannot claim an acquaintance with all the editions of Shakespeare published in the last eighty years, but I doubt if—illustrations apart—this last really wonderful volume has ever been surpassed for print, paper and general excellence. The illustrations of this one volume edition differ only from those of its predecessor in the addition of a picture on the titlepage of Shakespeare sitting between Tragedy and Comedy, which is Stothard's work. Several of the illustrations are from the same designs as those engraved by Heath in 1803. Their small scale, however, two inches high by one and a quarter broad, besides the fact that they are the work of other engravers, gives them a distinct character of their own. They are:

Tempest, i. 2. Ferdinand listening to Ariel. (Heath.)
Two Gentlemen of Verona, v. 3. A pretty group. The outlaw scene, differently treated.
Merry Wives of Windsor, iii. 3. Falstaff being hidden in the buck-basket.
Twelfth Night, iii. 4. Malvolio and the Duchess. (Heath.)

Marina. —— AH ME! POOR MAID
BORN IN A TEMPEST ——
—"*PERICLES*," *ACT IV, SC.* 2.

[To face p. 100.

Measure for Measure, v. 1. Isabella kneeling before the Duke.
Love's Labour's Lost, iv. 3. Biron in the tree. (Heath.)
Merchant of Venice, iv. 1. The trial scene; very inadequate. Shy lock might be Quilp.
As You Like It, ii. 4. Rosalind and Celia.
Taming of the Shrew, iv. 1. (Heath, and of course with the same defect.)
Winter's Tale, v. 3. Perdita on her knees embracing Hermione; different from Taylor's picture of 1786, and one of Stothard's most delightful designs for Shakespeare.
Comedy of Errors, v. 1. The abbess pleading to the Duke. (Heath.)
King John, iv. 1. Arthur and Hubert. (Heath, but perhaps more satisfactory on the smaller scale.)
Henry IV., Part I., ii. 2. Falstaff belaboured in the forest.
„ Part II., iii. 2. Falstaff, Shallow, etc.
Henry VI., Part I., ii. 3. The Countess, and the porter winding the horn.
Henry VI., Part II., iii. 2. Henry and Margaret.
„ Part III., v. 5. Margaret and the dead prince. One of the best of all.
Richard III., iv. 3. The murder of the princes, who again are infants; but we can forgive the artist for his license. It is a most pathetic picture, and suggests very strongly Chantrey's sleeping children at Lichfield.
Henry VIII., i. 4. Henry and Anne. A reduction of Boydell's plate already mentioned. The King, Anne, Wolsey, Lord Sandys and others.
Coriolanus, v. 3. Virgilia and her children appealing to Coriolanus.
Antony and Cleopatra. Cleopatra kneeling to Caesar.
Pericles, v. 1. Mariana and Pericles. The same design as in Kearsley's edition.
King Lear, iii. 4. Lear in the storm. Perhaps the least satisfactory of the series.
Romeo and Juliet, ii. 2. The Balcony Scene.
Othello, ii. 1. Othello's meeting with Desdemona; a reduction of the Boydell picture.

In 1826 or 1827 were published, probably in some forgotten annual or anthology, three small plates of no great importance. Bottom, with the ass's head, surrounded by Fairies; Falstaff making love, the lady sits on his knee

and caresses his face; and Rosalind and Celia with Touchstone. The landscape of this last is very pretty. A large plate, published by Lacey about the same time depicts Rosalind and Celia alone, and a small one may belong to some Annual.

From the Chiswick Press in 1826 issued a very interesting set of woodcut vignettes, illustrative of Shakespeare's Plays, some of them embodying initial letters. Thus the H shows us Bottom in the forest; the T's are associated with the witches of Macbeth; Hamlet's father stalks in front of the M. There are seven without the letters, illustrating the "Seven Ages of Man." The mother, looking from the doorway to make sure that her laggard boy goes to school, and the Pantaloon, peering over his book by the fire, are both excellent. Two others represent Hero and Leander. In one the lover is cleaving his way through the waves, lighted by Cupid's torch; in the other he is received on the threshold by Hero. The subjects of one or two others are not so readily discovered.

A book published by Robinson in this year has a plate of King Lear and a troop of soldiers (v. 4), and another, published by Hurst, has two, one of a scene from Lear, and the other probably from King John.

Oxberry's "Dramatic Biography," published by Virtue in 1826, in five volumes, has a title vignette in each. One of these represents Shakespeare's monument at Stratford, and another bears the initials J. B. The remaining three have no signature, but are evidently Stothard's work, two being not original, the Murder of the Princes, and Falstaff attacked in Windsor Forest. The last, in the fourth volume, shows Hamlet kneeling before his father's ghost, who wears white armour.

STOTHARD AND MILTON.

GRAPHIC Illustrations of Milton's Paradise Lost," engraved by Bartolozzi, were published by Jeffryes in 1792-1793. Another edition was published in 1818, and a third, together with the large Shakespeare pictures, described elsewhere, in 1826. These illustrations vary in size, some being full folio plates, some oblong, and some large vignettes, which again are not always of the same form and proportions. There is little of Stothard's peculiar genius to be seen in these designs, many of which, did they not bear his name, would be readily ascribed to one or other of his contemporaries:

Title vignette. *The Morning Hymn.* Adam and Eve in Paradise. Standing.

Satan. (Oblong.) "With head uplift above the wave."

Pandemonium. (Oblong.) "Built like a temple, whose pilasters round." Four figures sitting in alcoves: one standing in the centre.

Sin and Death. One each side of a gloomy portal. Sin is a female figure, with the lower half a serpent in many coils.

Satan, Sin and Death. (A large plate.) The figure of Sin, half woman and half snake, is very fine. Death is ludicrous.

The Gate of Heaven. A staircase ending in dazzling light: angels on each side.

"His oblique way amongst innumerable stars." A flying figure with spear; back turned towards the spectator.

The Archangel Uriel. (Large plate.) "Satan bowing low." Satan is flying downwards. Uriel is a noble figure, but too feminine.

Adam and Eve in Paradise. (Large plate.) "Sidelong as they sat recline." Our first parents sit gently embracing on a flowery bank. A parrot and doves are on the boughs above, a rabbit at their feet.

Morning. (Oblong.) "He on his side . . . leaning half raised."

Adam and Eve are lying on a bank beneath flowering trees, as he watches her asleep."

Eve. (Oblong.) "As I bent down to look." Eve by the water's edge. Adam is sleeping on the right. An angel in a cloud above.

Adam, Eve and Raphael. (Large plate.) "Fruit of all kinds." Adam sits on a bank, while Eve gathers grapes. The archangel sits between them.

Fairy Elves. (Vignette.) Above a sleeping shepherd dance a ring of elves before the full moon.

Uriel. (Vignette.) "Gliding through the even . . . on a sunbeam." A flying figure of the Archangel in a cloud.

A small edition of Milton's Poems (1805) has a medallion portrait of the poet, and three vignettes, the proof impressions of which, in the British Museum, are said to be unique. Milton, holding a lyre, is carried by three angels; Eve, but little concealed by tropical vegetation, is listening to the serpent; the third may illustrate "L'Allegro," and is described below.

An edition of "Paradise Lost," published by Edwards in 1792, has a frontispiece of Adam and Eve reclining in the Garden. In 1806, Suttaby published a miniature edition of the Poetical Works in two volumes, 24mo. The second has a frontispiece by Stothard, illustrating the line from "Comus"—

"Now this spell hath lost its force."

Sabrina takes the lady's hand. One of the brothers is half-kneeling before her; the other is behind him. The lady is very graceful, as is the kneeling youth; the nude nymph less so. The vignette of this volume, representing Samson, is by Cousins. That of the other is a portrait of the poet, the frontispiece being Fuseli's work. An edition of 1816, published by Sharpe, and reissued six years later, has on the title-page a picture of Milton composing

his great epic, and dictating it to his daughters. A brilliant light above his head indicates the source of his inspiration. There is, besides, a very beautiful vignette of our first parents asleep in Eden, while in the sky above an Archangel and an Angel are driving away the Evil One. A description of another rendering of the dictation scene, designed for "The Bijou," will be found on p. 56.

An edition of "Paradise Lost" and "Paradise Regained," published by Tegg in 1823, has a frontispiece for each. That of the former, our "first parents" in the garden, differs but little from that of the same subject in the "Graphic Illustrations." In "Paradise Regained" we have the Temptation, and see Satan cast down from the highest pinnacle of the temple, while Angels come to minister to our Lord. The effect of height and space is very successful in this little picture.

An illustration of "Samson Agonistes" is in "Bell's Theatre," and has already been described.

Stothard made several designs for the "Allegro" and the "Penseroso," as well as for "Comus," all of which are charming. An edition of 1799 has a picture for each poem. In "Comus" the lady is sitting under trees with her arms folded on her bosom; by her side stands Comus, holding a wine-cup. The "Allegro" picture represents a lovely nymph skipping down a path, followed by a fawn, and an attendant nymph bearing aloft a tambourine. "Penseroso" is adorned by a figure of a tall lady in sombre drapery standing alone at night, gazing at the

starry sky, in which the moon is rising. "L'Allegro" and "Il Penseroso" were chosen for the "Pocket Atlas" of 1826. The Museum set is not perfect—unless, indeed, there should be only one heading for each month, but it has the plate—the bard sitting between two ladies, who represent the joyful and the thoughtful. One or two of the small pictures are full of gaiety, especially the trio with the lines, "Sport that wrinkled care derides," and "When the merry bells go round."

The plate of 1805, mentioned above, represents two nymphs in the sky, one of them holds a torch, surrounded by Amorini scattering flowers.

STOTHARD AND POPE.

SEVERAL editions of Pope's works are adorned by Stothard's illustrations, some of which, especially those of the "Rape of the Lock," are of the highest excellence, and are well known to all who have any intimate acquaintance with his work. In 1796 Cadell published separately the "Essay on Man," with four plates by him, viz.:

Frontispiece. "*The faithful dog shall bear him company.*" The Indian, with his arm round his dog, is supported by Hope (with anchor). The subject is differently treated by Thompson in Sharpe's edition of 1807, and must not be confounded with it.

"*And showed a Newton as he showed an Ape.*" A philosopher with scales, etc. Angels are in the clouds above.

"*Thus then to Man the voice of Nature spoke.*" A man, nearly nude, is sitting on a bank, surrounded by various animals.

"*The soul's calm sunshine, and the heartfelt joy.*" A girl is looking up at the sky; a crown, a serpent, and a skull lie at her feet.

Two years later (1798) Du Roveray published an edition of the "Rape of the Lock" with four delightful illustrations by Stothard, the association of his pretty little children with his dainty ladies being most charming.

Belinda stands in the crowd of fashionably dressed men and women. Cupids are clinging round her, marshalled by one who holds a wand.

"*Belinda smiled, and all the world was gay.*" Similar, but here the Cupids are only flying in the air above.

"*The Cutting of the Lock.*" The Cupids here all cluster in her skirts; their director only flying.

"*A mournful glance Sir Fopling upward cast.*" Two men are on their knees to her.

There are other illustrations, one each, by Hamilton, Burney and Fuseli.

The "Essay on Criticism" in Du Roveray's "Poets" of 1802 has one picture, a shepherd with his dog looking over a stormy landscape, and in 1804 the same publisher produced a handsome edition of the poet's works in six octavo volumes. Among illustrations by Westall, Singleton, Fuseli and others are the following seven by Stothard, viz.:

Vol. II. "*Fair nymphs and well-dressed youths around her shone.*" ("Rape of the Lock.") This is identical with the second of the 1798 edition.

"*What beck'ning ghost along the midnight glade.*" ("Elegy to the Memory of an Unfortunate Lady.") A man (portrait of the poet) sits with a book under a tree; on his left is Hope holding a sword.

Vol. III. "*Hills peep o'er hills, and Alps on Alps arise.*" ("Essay on Criticism.") This repeats the 1802 picture.

"*Thus then to man the voice of Nature spoke.*" ("Essay on Man.") Here the man, sitting on a bank, is attended by Nature herself, an undraped figure.

"*The man of Ross divides the weekly bread.*" ("The Man of Ross.") The verse describes the picture. The infant is very charming.

Vol. IV. "*The God in this decrepit form array'd.*" ("Vertumnus and Pomona.") An old woman leans on a stick. The girl is nude from the waist. Grapes and gourds are accessories in this design.

Vol. V. "*Angels lean from Heaven to hear.*" ("St. Cecilia's Day.") A girl at a spinnet; angels above.

Suttaby published a miniature edition (24mo) in 1807. This has a frontispiece only, the subject of which is taken from the "Essay on Man," "Behold the Child, by Nature's kindly law." A very pretty group of a maiden, a youth and a monk, with cherubs and an Angel who showers gifts upon them. In Sharpe's "Works of the

THE RAPE OF THE LOCK.

—*POPE.*

[To face p. 108.

British Poets" of this year, the two illustrations for Pope are by Smirke and Westall respectively. The same publisher's edition of 1828 has for frontispiece a reduction of the cutting of the lock picture of 1804.

An edition of the "Essay on Man," published by Tegg in 1823, has a plate with the man seated, with Nature standing by his side, but in this she is draped, and pointing to angels in the sky. His hand rests on a dog.

STOTHARD AND THOMSON.

THOMSON'S "Seasons," published by Hamilton in 1793 (8vo), has plates by Metz bearing the name of John Murray as publisher. It has, besides the engraved title, eight other vignettes as head and tailpieces, the best only of which is signed by Stothard. This represents a winter scene, with a large pollard in the foreground, without figures. The others, with the exception of the title, are more or less landscape scenes, and probably are by his hand. The title itself is very pretty and characteristic. It represents the Seasons as four children with sheaf, sickle and wreath of roses—the last, winter, warming himself by a fire. The others show in succession a man fishing, while a boy is climbing a tree,—a farmhouse and rookery—a boy asleep among sheep and cows—boys bathing in a stream—a wagon of corn and tall trees—a man shooting over two dogs, and a group of skaters and sliders, with a boy whipping a top on the ice. This last subject, indeed, is repeated so closely in a later edition that I am inclined to believe that all these minor illustrations are Stothard's

work. When his love of the country is considered, it is rather surprising that he did not oftener make use of landscape in these decorative designs. The "Hymn" has one illustration, representing four girls draped more or less according to the season which each represents, dancing in a ring beneath the Zodiac.

In the following year Stockdale published an edition in duodecimo, which contains full-page illustrations by Stothard of much interest. The frontispiece is the Zodiac picture, and the others are:

Spring. *Sowing.* A man sowing broadcast; another ploughing.
Contemplation. A man leaning against a tree with arms folded, in moonlight.
Paternal Instruction. A family group—father, mother, and five children; the one looking over her father's book, and the one on a stool by his side, helping to form as pretty a picture as could be desired.
Summer. *Haymaking.* Men, women, and children.
Shepherding. The shepherd asleep by a stream in which are cattle, while his dog with most alert air watches the sheep, which are not in the picture.
Bathing. A very sketchy Musidora.
Autumn. *Reaping.* A girl in the foreground with sheaf on her head, holding a child by the hand.
Gleaning. A man with sickle and another in the foreground, the gleaner between them, and the corn still uncut.
Harvest Home. A merry country-dance before a stack, on which are other figures. One man fiddles, while another at once plays on a pipe and beats a drum.
Nutting. A boy in a tree: two women and a child.
Winter. *Skating.* As described above, and a boy sliding supported by his mother.
Perishing Traveller. Man and dog ploughing their way through snow on a pitchy night.

The Thomson of Park's "Poets," published by Sharpe in 1807 and subsequent years, has one plate by Westall,

and one by Stothard—a very charming picture of a girl carrying a sheaf on her head and another under her arm.

"*Thoughtless of beauty, she was beauty's self.*" The landscape with the cottage is particularly noticeable in this picture.

The "Royal Engagement Pocket Atlas" for 1797 is decorated with subjects from Thomson. There are two plates, both of which are good, but have no immediate reference to the work. A memorandum heading—a cupid sleeping between two vases of flowers—is characteristic.

Pickering's edition of "The Seasons and Castle of Indolence," of 1830, has four designs by Stothard, one of which is used twice. They are small headpieces of a decorative character. That for Spring has two sitting boys playing with panthers. In that of Summer, a man is giving drink to a panther from a bowl; a nymph, with a tambourine and several cupids, form part of the composition. In Autumn, a nymph reclining against the knees of a faun is holding out a cup to be filled by a cupid. Two other cupids are gathering grapes. In Winter, a nymph is holding out a dish to two cupids who fill it with grapes, while two others help a faun to drink from a flagon. For the "Castle of Indolence" the Summer

picture is repeated. The original drawings for these charming designs were recently on the walls of the Print Room of the British Museum.

STOTHARD AND LANGHORNE.

AN edition of Langhorne's "Fables of Flora," published in 1794 by Harding, is not only rich in illustrations by Stothard, but is remarkable as being the only book in which his well-known love and knowledge of flowers are conspicuous. Often in his more fanciful designs wreaths and festoons of flowers are introduced, but the treatment is generally quite conventional. In this book we have a heading to each Fable, depicting some subject, and to each a tailpiece, which consists always of a flower, or of a group of flowers, drawn with loving hand.

Fable I. *The Sunflower and the Ivy.* Five nuns stand before a *château.* To the left the ivy round a tree has a man's head and arms; on the right Clytie is seen in the centre of a sunflower, which, by the way, is far too short.

A sunflower, thistle, and ivy.

Fable II. *The Evening Primrose.* A youth leaning on a staff looks at a clump of evening primrose, on which is a bird. The effect of dusk is admirably suggested.

A sprig of evening primrose.

Fable III. *The Laurel and the Reed.* A man in armour has shot a shepherd, who falls prone among the reeds. Cephisus, his waters issuing from an urn, is watching.

Reeds and laurel.

Fable IV. *The Garden Rose and the Wild Rose.* Four simply-clad maidens standing on a briar address a queen with crown and sceptre.

A posy of wild and garden roses.

Fable V. *The Violet and the Pansy.* A girl, with a dark border to her light dress, and three others in sombre garb, one of whom is sitting on the ground.

Pansies. Two cupids in the air.

Fable VI. *The Queen of the Meadow and the Crown Imperial.* A regal figure with the imperial crown on her head speaks to a humbler queen, who bows before her, while five girls do homage to her.

A crown imperial, and meadow-sweet.

Fable VII. *The Wallflower.* An old man in a ruin on which the flower grows.

Wallflower.

Fable VIII. *The Tulip and the Myrtle.* The myrtle is represented by a girl in sober garb. In the tulip sits another.

A bizarre tulip with sprays of myrtle.

Fable IX. *The Bee-flower.* Flora, with palette and brushes, is painting the flowers. The flowers in the tailpiece of this are more like monkshood. Neither they, nor those of the subject picture are bee-orchis in accordance with the text.

Fable X. *The Wilding and the Broom.* A man in classic robes is preaching to three shepherd lads.

Broom and wild rose.

Fable XI. *The Mistletoe and the Passion Flower.* A gloomy figure emerging from a cavern threatens a kneeling boy with a dagger.

Passion flower and mistletoe.

STOTHARD AND BURNS.

CADELL published an edition of Burns' Poems, in four volumes, in 1814. Stothard's illustrations are twelve in number, and engraved by Cromek, viz.:

"When my father built his clay biggin."

A landscape of a cottage and trees; two women and a child in the foreground.

"Quo' she, an' laughing as she spoke,
An' taks me by the hands."

A youth and girl clasping hands: two old women in black hoods and cloaks, beyond.

"'And wear thou this,' she solemn said,
And bound the holly round my head."

A man sits on a stool; an angel, with one hand on his shoulder, crowns him with a wreath.

"The cudgel in my nieve did shake,
Each bristl'd hair stood like a stake."

Tam o' Shanter terrified; two witches flying on brooms.

"To burn their nits, and pou their stocks,
An' haud their halloween."

A family group in front of a fire. In the ingle a youth kisses a girl. In the foreground a child has its arms round its mother, by whom lies a dog.

"Wi' kindly welcome Jenny brings him ben."

Another fireside scene. The girl holds her hat in her hand: a child looks up from the mother's knee.

"No wand'rer lost,
A family in heaven."

The father embraces his wife: a girl is behind them, and on the right are three children, one on her knees. The sky is lit up with stars.

"And roars out, 'Weel done, Cutty Sark!"

From his horse he watches the dancers, to whom a demon plays the bagpipes. Two snakes under a rock in the foreground.

"But I wi' my sweet nurslings here,
Nae mate to help, nae mate to cheer."

Before a cottage the widow nurses one child, while two are clinging to her skirts. The landscape beyond completes a very attractive picture.

"She sank within my arms and cried,
'Art thou my ain dear Willie?'"

A tall girl sinks in the arms of a soldier, behind whom is a millstone.

"Here are we met, three merry boys,
Three merry boys I trow are we."

Three men, sitting round a table, on which is a big jug, clink their foaming glasses together.

"Wha' for Scotland's king and law
Freedom's sword will strongly draw."

A soldier, brandishing his dirk, urges on a crowd of others. This, the last, is the least happy of the series.

A small plate decorates the title-page of "The Songs of Burns," published by Sharpe in 1824, with the lines: "My Mary's asleep, by the murmuring stream," etc. A girl sits sleeping on a bank in a wood, from which a young man is watching her. Another plate may belong to this—two female figures, one holding a scroll, the other the orb, standing between clouds against a starry sky, on steps on which three others are sitting with various emblems. Two very small plates, dated 1821, illustrate "Tam o'Shanter," with much humour, and "Hallow'een,"

and a portrait of the poet with two cherubs holding a wreath, may belong to these.

"Songs of England and Scotland," published by Cochrane in 1835, have a frontispiece in the first volume—"The Lovers; Burns and Highland Mary," engraved from a picture painted for Balmanno in 1827.

STOTHARD AND GOLDSMITH.

THERE is so much sympathy between the art of Stothard and that of Goldsmith—the same love of beauty and innocence—that it is a matter of regret that the artist was not called upon more frequently to put into black and white the tender fancies of the poet. The "Vicar of Wakefield," in the "Novelists' Magazine," was illustrated by Dodd, but in 1792 an edition, published by Harding, has the following six pictures by Stothard.

The Departure of George. The vicar is handing him the Bible and the staff. His mother and sisters are going into the house, and a small brother turns round for a last look at him.

Sophia saved from Drowning by Burchell. He, with one foot in the water, carries her in his arms, and hands her to her father. Her mother is kneeling with her hands clasped, and Olivia and one of the boys stand behind her.

The Family in the Arbour, the Vicar sitting with a boy at his knee. Thornhill, whose hat is a blot on the picture, is kissing Olivia. The expression on the face of one of the children is delightful.

The Return of Olivia. One of many renderings of this pathetic scene. She is on her knees, and "Welcome, any way welcome . . . to your poor old father's bosom" breathes in every line of the picture.

OLIVIA'S RETURN TO HER FATHER.

"*THE VICAR OF WAKEFIELD*"—*GOLDSMITH.*

[To face p. 116.

The Vicar preaching to the Prisoners. George, with head bandaged, is on one side of him; his wife on the other holds her skirt to her eyes.

The Family Gathering. The vicar has one child on his lap, another between his knees. Sophia is looking over her shoulder, and talking to Sir William.

If not absolutely the best, these pictures rank among the best which Stothard ever designed, whether we look at the beauty of the individual figures, their faultless arrangement, or the eloquence with which they tell their story. To the following year, 1793, belong two small plates, published again in 1797. The first represents Olivia's elopement with Thornhill, the distress of the little brother, who witnessed it, admirably depicted; the other is an earlier moment of the arbour episode; one of the boys is pointing, evidently to the approaching Thornhill. The girls, arm-in-arm, are moving away. In 1805, the immortal story was chosen for the "Pocket Atlas," the only number which exists in its book form in the national collection. The frontispiece, unfortunately, has no relation to the novel, representing Britannia with her hand on a cornucopia, attended by three soldiers. Some of the twenty-four headings for the months, however, are very charming. The haymaking scene chosen, not very appropriately, for February; the dinner in the field—also rather incongruously—for March; and the hunt-the-slipper scene for June, are all excellent.

Suttaby's edition of the "Vicar" in his "Miniature Library" of 1808 has new versions of two scenes already delineated. In one—a very small vignette—the family are sitting under a tree, and one of the boys is pointing to the unexpected guest, and the mother is looking round. In the return of Olivia, she clings to her father, as he

leads her in, while her mother, busy with her needle, will not look up. Sophia and the boys are behind her.

As far as I can discover, these are all Stothard's illustrations for the book which in its blended pathos and humour is without a rival in our literature. Several larger plates, however, had been engraved from his designs, and published before the earliest of the books. These belong to 1787, viz., "Young Thornhill's First Interview with Olivia," published by Bryden—he takes off his hat as he rides towards the family party, one of the girls, bareheaded, is playing the guitar; "The Fortune-Teller," a gipsy with child at her back telling the fortunes of Olivia and Sophia; and a third, illustrative of the song, "When lovely woman stoops to folly," two graceful girls, one playing the guitar, the other singing from a scroll of music. In 1789 was published a plate of "Olivia's Return," of great beauty. Both father and mother are sitting; he points to his unhappy daughter, and tries to rouse the mother's compassion. Her sister and brothers cluster round her; one of the latter holding out a hand of welcome.

A few other examples of Stothard's work may be found among Goldsmith's other writings. A scene from "The Deserted Village" was at least twice depicted by him. In an edition of 1797 we see the family departing, an old man and a woman by his right hand the most conspicuous figures, a woman and a child sitting in the background; and in an edition of 1818, published by Suttaby, with the line, "His lovely daughter, lovelier in her tears," a little boy with a bundle on his shoulder, holding a woman's skirt, is the more prominent. The edition of the "Poems" of 1797 has a picture also for "The Tra-

WHEN LOVELY WOMAN STOOPS TO FOLLY.

—GOLDSMITH.

[To face p. 118.

veller," "Here let me sit in sorrow for mankind," an old man with a staff, sitting on a cliff.

A series of interesting pictures illustrate the "Miscellaneous Works," and belong to the year 1805 or thereabouts. They are as follows:

A soldier stands with a foaming tankard in his hand. Behind him a porter with folded arms leans against a wall, and another man looks from a barred window.

A man with a wooden leg and a crutch begs from an old gentleman and a Chinaman.

A Chinaman holds a mirror before a very ugly woman, behind whom are three others.

An old man on horseback draws the attention of a youth who rides by his side to a martyrdom at the stake.

A girl sits on a raised dais. On each side of her a cupid draws a curtain. Before her are a Chinaman and three other men.

A portly man sleeps in his chair by a table, on which are a decanter and a candle. An ill-favoured woman is coming in.

There is an impression of the first of these bearing the date of 1793, and the whole may have been published originally in that year. We have seen that there is an illustration of "Edwin and Angelina" in "The Lady's Poetical Magazine."

STOTHARD AND ROGERS.

THE sixth edition of Rogers' "Pleasures of Memory," published by Cadell in 1794, contains four illustrations, two by Westall, which are hardly fair specimens of that very commonplace artist's work, and two by Stothard, the first of a long series by which his name will ever be associated with that of the poet and patron. Both of these are most characteristic examples of the artist's skill in composition, and of his rare sense of beauty of both face and form. It would be difficult to find anywhere—in Stothard's own work or outside it—a more perfect representation of the unconscious grace of childhood than in "Hunt the Slipper." Every one of the seven children is faultless in pose, and, if one more than another is remarkable for absolute fidelity to life, the boy leaning back and resting on his hands perhaps has that distinction. In the other plate—"Her sense had fled,"—we have a very different subject treated with equal tenderness and grace. The agony of the father—Florio's anxious but not hopeless gaze at the face of the fainting Julia—are depicted not only with intensity, but with restraint not often found in similar scenes, while in the attitude of the girl herself the exact moment when the "senses flee" has been seized with unerring accuracy.

An edition published in the following year has the same illustrations by the two artists, but in 1801 Cadell produced the first of the series of profusely illustrated editions, which did not reach their culmination until after Stothard's death. Various engravers were employed

'TWAS HERE WE CHAS'D THE SLIPPER
BY ITS SOUND.
"*THE PLEASURES OF MEMORY*"—*ROGERS.*

[To face p. 120.

upon this book, but Heath's work largely predominates. "Hunt the Slipper" is repeated from the preceding editions, but "Her sense had fled" is omitted. The other illustrations are as follows:

Women and children are on their knees in supplication to a man in armour; one of the former holds an infant in her outstretched arms.

A girl in a white dress and veil sits looking at a lamp on a table.

Three angels watch a sleeping maiden, whose dark hair is bound by a white fillet.

Two children with pitchers near a spring under thick trees; a cottage in the distance.

A man in black, holding his hat in his hand, is looking fixedly at two girls; behind him is a man on a white horse, and beyond are several figures; in the distance a carriage with coachman and footman.

Seven bareheaded warriors kneel and implore mercy from their conquerors (who are not visible in the picture). Before them lie slaughtered women and children.

A sailor clasps his wife in a farewell embrace. In the distance is a ship, and three men are launching a boat from the shore.

A girl is sitting on a stool; one hand is on her brow, the other holds a handkerchief.

A marriage procession of seven children, the bride's head covered with a veil; two of them carry a basket of flowers.

A girl is sitting by a cottage door weaving a wreath.

Again the same charming maiden sits in a porch, the floral decoration of which is more important. She is spinning, and opposite her sits a youth smoking a pipe. Tall hollyhocks are on the left, and beyond, in the far distance, is a church spire.

A boy lies asleep at full length on the ground; a "guardian sylph" in armour with a lance beats off the assaults of a gigantic gnat.

A child with a monstrous mask frightens four others; a heavy crook lies in the foreground.

A wreath of wild and garden roses tied with a long ribbon, on which is a legend.

I make no comment on any of these pictures, as there is not one of them which is not exquisite. The Wedding

and the Mask pictures are interesting as being the first of the designs brimful of fancy for which the later editions are famous. Both of them were used again, the latter of the two being reversed. Here the boy holding the mask looks from right to left.

An edition of 1802 has two only of the above pictures, the women supplicating the knight, and the angel watching the girl.

An edition published by Porter of Dublin in 1805 has two unsigned plates of most inferior character. In 1810 Cadell produced another edition, the illustrations of which were again entrusted to Stothard alone. No longer required to "illustrate," in the strict sense of the term, the artist was able to give full play to his rich fancy—to be his own poet rather than the interpreter of another—and the result was the first instalment, save the two already mentioned, of those wonderful series of vignettes which, with the Turners in a later edition, will probably preserve Rogers from oblivion long after greater men have become subjects only for students. The artist was happy in seeing his designs entrusted to Luke Clennell, who cut them in the wood without inflicting the injury of which wood-engravers are so often accused. The vignettes are thirty-four in number, two being only tailpieces of flowers, and there is not one of them which is not charming, from the mother and her two children on the reverse of the title to the group of children, which, all too soon, forms the last of the series. This group is one of the most fascinating of all. A child, naked, like all in this series, is piping for all he is worth. Three others are listening to him—perhaps making game of his self-satisfied air—one of whom is standing and leaning forward with his hands on his knees, bubbling over with fun. Then, what can be

more delightful than the little urchin in the wicker-cage, illustrating "Captivity"; or the two children, one terrified, in the boat with the swelling sail on page 115, or the group on page 30, one with a hoop, another simulating old age with cloak and crutch? No one who has ever watched the movements of children can fail to recognize the perfect truth of the child with the hoop, one hand held by its mother, which follows. The boy pointing out an inscription on a tomb to his companion, on page 104, is another example, faultless in pose and expression, while one expects to see the running boy with the alpenstock and the hare reach the opposite page, as we watch him, so full of movement and life is he.

In 1812 Cadell published another edition in a smaller size. It contains, however, all the illustrations of its predecessor, and many additions. One or two of these are very slight, and are slovenly in appearance, which may be the fault either of the artist or of the engraver. The child with a monstrous mask, who serves as frontispiece for "The Voyage of Columbus," is good, and the little group of the two Indian boys carrying a girl on a couch under a canopy is very charming, although the faces, whether spoiled in the cutting or not, are devoid of expression. The battle subject and others with adult male figures are discordant with the elfish *naïveté* of the older designs, and the nude girl tying her sandal on page 198, graceful as she is, is out of place among her daintily-draped companions. Two years later came another edition, which has all the illustrations of 1810, most of those of 1812, and one of its own, of no value. Again, after an interval of two years—in 1816—came another, which has all but one of its predecessor, and several additions. Subsequent editions published in 1820 and

1822 are wanting in some of the most attractive designs of the others, but the last has a partial compensation in four of much beauty, not found elsewhere. The following is a list of the illustrations in these six editions:

Mother and winged child sitting under a tree . . .	In all the first four editions these two pictures are on one or other of the title-pages.					
Mother carrying a child; another clinging to her skirt						
	1810 PAGE	1812 PAGE	1814 PAGE	1816 PAGE	1820 PAGE	1822 PAGE
Three flowers tied with ribbon	6	6	147	151	133	185
Musicians: one with flageolet, one with panpipes, and one with music	7	7	7	7		
Four children; one simulating a cripple	30	30	27	25		
Woman with basket of flowers, and child with hoop .	32	32	30	28		
Flowers in a spathe . . .	36	36	70	142	2	319
Boy with sword and helmet, and two others	37	37	33	31		
Three cherubs watching a sleeping child	65	65	58	53	53	53
Girl, with folded arms, standing on a floral capital . .	66	66	28	26		
Kneeling boy with harp . .	82	82	107	205	167	235
Girl holding a flower . . .	84	84	72	66	66	118
Child in arbour, on which six cupids are climbing . .	89	89	77	156	69	121
Two boys at a tomb . . .	104	104	90	81	81	133
Boy and girl in a boat . .	115	135	115	126	127	179
Girl between two cupids, one with a bow, the other with quiver	118	138	117	128	129	181
Winged boy kissing a girl over her shoulder . . .	123	143	168	180	178	200
Two mourning girls with willow branches	124	144	121	131		
Boy sitting in a wreath, his head on his hand . . .	130	150	125	134		

	1810 PAGE	1812 PAGE	1814 PAGE	1816 PAGE	1820 PAGE	1822 PAGE
Mother, half kneeling, embracing a child	133	153	128	137	138	190
Sleeping boy with anemones	135	155	156	167	202	270
Girl on seat, holding a scarf over her head	137	156	132	141	142	194
Kneeling child holding basket of flowers	138	158	130	139	102	154
The marriage procession (five children)	140	160	134	147		
Two cupids carrying a basket of flowers (small)	142	162	145	137		
The running boy (Alps at daybreak)	144	164	136	149	146	213
Boy stooping over butterfly	147	167	143	157	208	276
Three children in an arbour	150	171	142	69		
Child sitting with panpipes; another dancing with castanets	154	174	144	123	124	176
Child lying among flowers with his arms over his head; two others are flying above	156	176	146	155		
Child in a cage	158	185	155	166	162	229
Child with a mask, frightening three others	161	127	108	87	31	31
Three children; one holding an antique lamp, another a fan	167	133	113	97		
Child playing pipe under a tree; three listening	reverse of last page	reverse of title in three editions			7	7
A woman sitting with a book; a girl holding a torch	title in three editions					
A group of children with pitchers (very small and slight)		2	1	1	1	1
Winged boy kissing a girl, who is half flower		114		215		
A nun kneeling in front of a gothic screen		115	97			

	1810 PAGE	1812 PAGE	1814 PAGE	1816 PAGE	1820 PAGE	1822 PAGE
Flying cupid with a wreath		141	160	96	64	64
A girl looking over her shoulder, and carrying a child (very small)		178	75	2		2
A naked boy in a nautilus' shell, holding the ends of his sail		183				
Child kneeling with mask		193	162	174	170	238
A girl, wearing a hat, carrying a child (very small)		195	2	64		
Undraped girl tying her sandal		198	123	176	140	192
A girl with a ball in one hand, touching it with a wand		201				
Seated figure; hands in lap		205	172	184	182	250
Angel with palm		209	169	181	179	247
Girl playing organ		214	183	192	25	25
Battle scene		220	187	195	192	260
A woman sitting in a chair with a book		221				
Girl with a lyre		229	153	164	160	227
Woman sitting with cheek on hand; two figures behind her		233	197	208	205	273
Five flying figures		234	198	209		
Two Indian boys carrying a girl under a canopy		237	200	211		
Indian boy in a canoe		238	201	212	209	277
A boy with a duck		242	137	150	252	207
Girl kneeling, and holding a cup		243		216	212	280
Two boys: one holding the other "in chancery"		248	209	220	216	284
Victory on the prow of a boat		250	210	222	217	285
Three cherubs with a cross		256	215	226	221	289
A man on horseback, leading a troop		261	221	231	226	294
A girl, walking, with a basket of flowers on her head		262	216			

	1812 PAGE	1814 PAGE	1816 PAGE	1820 PAGE	1822 PAGE
A man with a pack mule (very small)	275	239		251	210
A man and a woman on a couch, with three cupids .		240	172	88	140
Three draped girls and a naked youth under a vine			103	104	156
Four cupids with fruit, etc. .			110	111	162
A girl holding a goat by the horns			116	117	169
A man on a seat; a woman and child at his knees. .			117	118	170
A youth in a cavalier's hat, and a girl			158	154	221
A mother and three children			171		
Four girls sitting, one holding a music-book; one youth is playing the guitar, another behind him with flute . .					67
A girl sitting between two shepherds; one has a flageolet					107
Cupid with a conch shell reclining on a dolphin (very small)					222
Four girls dancing; one with a tambourine					reverse of last page

There is a set of proofs in the Balmanno Collection, said to be taken from blocks which were destroyed by fire in 1819. Nearly all these illustrations, however, are to be found in one or more of these editions. There are two, however, which do not appear to have been ever published, viz.:

A girl sitting under trees with a cupid on her lap.

A naked maiden is fastening the ends of a wreath, as a cupid offers her a flower.

Finally, it should be mentioned that in the picture of the "Mother and Child" (page 133 of the 1810 edition) the edge of the cliff is fully shown, which explains its reference to the text.

Before proceeding to the two *magna opera*—the "Poems" and the "Italy"—in which Stothard was associated with one endowed with a far greater genius than his own, we may allude to the three numbers of the Royal Engagement

Pocket Atlas, the illustrations to which were chosen from Rogers' Poems—from "The Pleasures of Memory" in 1808, the "Human Life" in 1820, and the "Italy" in 1825. A complete set of the first is in existence at the British Museum, the frontispiece depicting a girl walking away from a man in riding-boots who is sitting on a bank. "Human Life" is nearly perfect in the same collection. The frontispiece represents Cornelia and her children, and the Atlas title-page has four seated Amorini. Space will not permit the description of the twenty-four miniature

A VINTAGE.

"*PLEASURES OF MEMORY*"—*ROGERS.*

[To face p. 128.

pictures which adorn the months. The discursive character of the poem affords scope for much variety of subject and treatment, and some of the designs have much charm, although, taken together, they do not equal some of the other series. The wedding scene—"And gazing bless the scene"—(April); the picnic—"On the fresh herbage near the fountain-head"—(October); and that in the orchard—"On the orchard bough culls the delicious fruit"—(November)—are good examples, and the distant hunters in the Lady Jane Grey (October) are depicted with wonderful spirit, considering their almost microscopic scale. The "Italy" subjects, many of which are missing from the Museum collection, are chiefly architectural, but the Vintage at Como must be mentioned, and the plate—"This hast thou lost"—the mother taking the veil from the girl's face—is fortunately preserved.

Rogers was in the happy and rare position of at once holding his own poetry in high estimation, and of possessing the means of presenting it to the world with all the added attractions which art could provide for it. Nor must it be forgotten that, if he was in fault in his opinion of the value of his verse, he had an unerring sense of what was beautiful and fitting in pictorial art. Even if we agree with a contemporary of his own that his poems "would have been dished but for the plates," we must give him all the credit of selecting the plates. In his resolve to produce an edition of his "Italy," which should be the most sumptuous volume of verse ever published, and which now, whatever may be individual predilections for particular subjects, style or treatment, has never been surpassed, and only equalled by its sister volume younger by eight years, he gave a boon to the world for which deep and lasting gratitude is due to him. Whether the

poet increased the number of his readers by this setting of his verse is doubtful. Unillustrated the poems may be read: with these illustrations the text hardly excites attention.

We are informed by Mr. Clayden, from whose book[1] we have drawn the following facts concerning the production of the two volumes that Rogers did not buy the drawings outright from the two artists whom he employed, but paid only for the right to engrave. The catalogue of his effects, sold after his death, includes many drawings both for the "Poems" and for the "Italy"; but these, of course, might have been acquired quite independently of their publication. He chose the subjects, and suggested their treatment, and could thus claim that he had a part in them beyond that due to his purse. According to Dyce, he found both Turner and Stothard readily amenable to his advice and directions, which in the case of the former betokened much tact, and the landscape-painter was even persuaded to allow his colleague to introduce figures into his work. Two designs by Prout, one by Colonel Batty and two copied from Titian and Vasari respectively, with a few merely decorative, made up the total of fifty-five, increased by one in the second issue, to which Turner contributed twenty-five and Stothard nineteen. Ten thousand copies were printed, and the total cost was £7,335, all of which and more came back to Rogers. The engravers employed were the best of the great school of steel-engravers then living—Finden, Miller and others, and it is unnecessary to add that both artists owe much to them for the presentment of their work. As much as £40 each was paid for the engraving

[1] "Rogers and his Contemporaries," by P. W. Clayden, 1889.

of Stothard's "Nun" and "Tarantella," and other sums, none less than £20, were paid for the others. A memorandum of Rogers of a payment to Stothard of £189, may inform us what the artist received for the use of his designs.

Without entering upon the question whether the slight vignettes of the earlier editions of the "Poems" are more characteristic or not of Stothard's art than this highly-finished work, its great beauty is undeniable, and there is no inequality from first to last. From the picture of Jorasse and the six girls to the "Blind Harper" there is not one which does not reveal to the full the artist's love of beauty, his grace of design, his exquisite sense of form and of composition. In "The Nun," where the novice is received before the altar in the presence of a group of women and children, there are as many as nineteen figures, each distinct and individual. So sustained, indeed, is the excellence of these designs that, as with those less ambitious in the early editions of the "Poems," it is difficult, if not impossible, to name any which stand out conspicuously from the others. "The Travelling Musicians," "The Tournament in St. Mark's Place," "The Death of Raphael" and "Tarantella" may be specially mentioned, but another turning over of the pages of the book might result in a quite different selection. In the following list two small vignettes are included, as they bear no other artist's name, but they do not seem to be Stothard's work.

Tailpiece to preface. Italian woman holding a swathed child. *Not* signed.

Jorasse. Youth seated before six girls.

Bergamo. Boy playing guitar. Group of girls and boys.

Coll' Alto. Nun being bricked up.

Tailpiece. Fool with fiddle. *Not* signed, and evidently not Stothard.

The Brides of Venice. The brides in barge.

Foscari. Two soldiers guarding a tomb.

Tournament in front of St. Mark's.

Ginevra. Portrait of lady, over a chest.

The Campagna of Florence. Banquet under trees.

Imelda and Paolo. The mother removing the bridal veil from Imelda before Paolo. (A different design from that of the Pocket Atlas of 1825.)

The Pilgrim. Pilgrim kneeling before a cross.

Small tailpiece: Pilgrim surrounded by girls.

An Interview. Girl riding her horse, held by one boy. Another holds the horse of the man on foot.

A Funeral. The death of Raphael.

The Nun. Reception of the nun before the altar. Group of women and children on each side. Nineteen figures in this picture.

The Fountain. Little boy drinking out of girl's hand.

Banditti. Tailpiece. Two friars riding through mountains. Signed.

Naples. Girl dancing with tambourine; youth kneeling before her. Another sitting.

Groups of girls. ("Tarantella.")

Amalfi. Girl carrying child. Other children picking up shells on sea shore.

The Harper. Man sitting by fountain; boy asleep; harp opposite. ("Travelling musicians.")

Rogers would have been less than human if, after seeing the jewelled casket in which his "Italy" was enshrined—a casket, too, which had not only brought him fame, but had put money in his purse—he had not decided to bring his "Pleasures of Memory" and other poems once more to the notice of the world, enriched by the best that painter and engraver could offer, and the same active and minute superintendence was given by him to the production of the "Poems" as of the "Italy." The same two artists were employed, and the best engravers that the country could produce. Stothard's share in this wonderful book, which saw the light in the year of his

CHILDREN ON THE SEA SHORE.

"*ITALY*"—*ROGERS.*

[To face p. 132.

death, 1834, must have been the last work of any importance on which he was engaged, and, even if we prefer the free suggestive touches of the vignettes, as cut by Clennell, in the earlier editions, to the elaborate handling of Finden, Goodall and others in these, our admiration is none the less deep and sincere for the play of fancy, and the beautiful forms which the artist depicted in the last year of his long and busy life. If, as in the "Italy," the more marvellous genius of a greater artist tends to overshadow his own, the very contrast gives added zest to our enjoyment of both.

There are thirty-four engravings after Stothard's designs in this edition of the "Poems"; most of these were specially made for it, but it is pleasant to come across some old friends from earlier editions. We could ill spare the running boy of the "Alps at Daybreak," or the two delicious little Indians, draped only to indicate their race, who carry the dainty lady under her canopy. Their little brother again paddles his canoe with the bird's-head prow, while the winged boy and his companion once more put out to sea in their frail skiff, although this time in rougher waters. Again the sailor bids his wife adieu, and the two children waste their time in gossip by the spring. Among the new designs the two "swing" pictures—six fair maidens in one, and five chubby boys in the other—are among the most charming.

Five amorini plucking and eating pears.

Two girls swinging another; three sitting on the ground.

A group of men and ladies in a garden; one of the former plays the guitar.

An arabesque: four cupids in a vase; another on each side of it.

A shepherd pipes to a maiden who sits by him; another leans on his crook, his dog at his feet.

Two boys swing another; two are sitting on the ground.

A country girl holding her skirt under her arm trips past a rose-bush.

Lady Jane Grey reading in an oriel through which are seen hawkers.

A youth and maiden reading in an alcove.

Four judges sitting under a Gothic canopy.

A family group of five persons and a dog round a table. The father is reading; a young man, standing, holds the hand of one of the girls.

An outline only of the parting of Sir Thomas More from his daughter. Three guards with halberds look on.

Two children with pitchers at a spring.

A fountain; the vase from which the water flows held over their heads by two boys.

Two youths in students' gowns.

Two men on ladders plucking grapes, and handing them to four girls with baskets.

A girl and a boy kneeling before a man on a low seat who turns away his head.

A child with a mask frightens four others.

A sailor bids farewell to his wife.

A girl sits on a seat with her hand to her brow.

A girl plays a spinnet; a choir of angels above her.

The marriage procession of Cupid and Psyche.

The running boy with the hare.

A girl spinning in a porch; opposite to her a young man smoking.

A girl making a wreath.

A young man helping a girl over a plank bridge.

Winged boy and a girl in a boat.

A winged boy in the water supported by two swans.

A procession of men in armour with spears, leading their horses over prostrate enemies.

Two Indian boys carrying a girl under a canopy.

An Indian boy in a canoe.

Arabesque; a boy playing panpipes; four others in flowers.

A maiden with folded arms standing on a cloud; in a frame of trees on which seven children are climbing.

Six children with shield and spear.

Another edition was published by Moxon in 1838. This has all the illustrations, but differently arranged,

THE SWING.

"*PLEASURES OF MEMORY*"—*ROGERS.*

[To face p. 134.

with the addition of "A Convent Gate"—perpendicular architecture with statues in niches, but no living figures.

In 1839 a small edition of the "Italy" was issued by the same publisher, which, besides fifteen illustrations by Landseer, Callcott and others, contains twenty-six of Stothard's vignettes from the 1816 edition of the "Poems," including the "Running Boy," the "Cupid and Psyche kissing," and other gems. On page 319 is a dancing child with a tambourine, which might well be his, were it not included, although with no artist's name, in the list of works by other hands. Ten years later, Moxon published another "Italy" with some of the Clennell vignettes.

STOTHARD AND WALTER SCOTT.

STOTHARD'S work for Scott on an important scale seems to have been limited to the illustrations for one edition of "Rokeby," and for one of the "Tales of my Landlord," but poems and novels were laid under contribution as many as nine or perhaps even ten times for the Royal Engage-

ment Pocket Atlas, and fortunately the British Museum possesses complete, or almost complete, sets of these minute designs, many of which are of much interest. "The Lay of the Last Minstrel" was chosen for 1807, and this is perfect so far as regards the Month headings, but the plates are lost. "Marmion" was the selected work in 1809, and this again is perfect, or nearly so, but for the same loss, and "The Lady of the Lake" of 1812 is in a similar condition. In 1815 it was "The Bridal of Triermain," and from this there is nothing missing. The frontispiece illustrates the lines:

> "Gently, lo, the warrior kneels,
> Soft that lovely hand he steals,"

which would require a very minute description to differentiate it from similar scenes. "Guy Mannering," nearly perfect, came two years later, and the plate is very characteristic of Stothard's skill in arranging numerous figures. The subject is the discovery of Bertram, who with Dandy Dinmont enters the room where Lucy and Julia are sitting by a table, and Mannering and Pleydell are standing, with the Dominie in the background. In the year 1821 we have "Ivanhoe," perfect, the frontispiece being Rebecca's interview with Rowena, and in the following year "Kenilworth," again perfect, with the plate, "Foster wrested the flask from her hand." "The Pirate" of 1823 is defective, as is "Peveril of the Peak" of 1824, but its frontispiece illustrates the scene, "Oh, do him no injury!"—Alice appealing to her father to spare Julian. Among the drawings at the British Museum are several sketches for this number of the Atlas, and a diagram of the arrangement of the months. It will be seen that Stothard made as many as 225 designs for Scott's works in this series,

exclusive of the decorative work. In 1813 Ballantyne published the fourth edition of "Rokeby" with the following illustrations by Stothard, viz.:

Title vignette. A castle rising from the water's edge; a crescent moon.

Canto I. "What carest thou for beleaguered York,
If this good hand have done its work?"

Bertram, standing with his back to the fire, holds a goblet in his right hand, and stretches out the other as he apostrophises Wycliffe.

Canto II. "With monarch voice forbade the wight,
And motion'd Bertram from his sight."

Mortham in full armour stands over the fallen and unarmed Wilfrid and commands Bertram to leave them.

Canto III. "But, far apart in deep divan
Denzil and Bertram . . ."

Denzil and Bertram are sitting in the cave. Beyond them is a crowd of roisterers.

Canto IV. "Bertram, forbear, we are undone
For ever, if you fire the gun."

Denzil stays Bertram's hand as he cocks his gun. On a bank above are Redmond, Wilfrid and Matilda.

Canto V. "She saw too true, stride after stride,
The centre of that chamber wide
Fierce Bertram gained."

A huddled crowd of men and women scared by Bertram's approach.

Canto VI. "Full levell'd at the Baron's head."

Bertram on horseback fires his pistol at Oswald. Amid a crowd of soldiers and others Matilda is bending over the dead Wilfrid.

A set of illustrations for the "Tales of my Landlord" were engraved by Heath, and published by Rodwell in 1820. They are:

Title vignette. *Old Mortality.* Jenny Dennison throwing the kail-brose over Cuddie and his comrade, as they climb the wall.

Balfour stamping on the burning title-deeds, and holding Morton back.

The Black Dwarf. The Dwarf kneeling before Miss Vere's horse.

The Heart of Midlothian. Jeanie with Madge Wildfire and her Mother.

The Trial of Effie.

The Bride of Lammermoor. Ravenswood and Lucy, and the Dead Bird.

A Legend of Montrose. Annot Lyle playing the clairshach and singing to Allan M'Aulay and Lord Monteith.

The Monastery. Halbert Glendinning with drawn sword surprised by the White Lady.

Mysie holding a candle by Sir Piercie Shafton's bedside.

Glendinning leaving Sir Piercie lying on his face after the duel.

Kenilworth. Leicester and Amy.

Tressilian holding back the curtain as Giles Gosling enters.

Amy Robsart dead.

There are two illustrations to "Ivanhoe," published by Hurst in 1824, of no great distinction, The subjects are, "The Black Knight and the Clerk of Copmanthorpe," and "The Trial of Rebecca."

A plate from "The Lord of the Isles"—warriors ascending a mountain—may belong to the Royal Engagement Pocket Atlas of 1814, of which I have seen no other illustrations. There is a small illustration to "Guy Mannering," representing Meg Merrilies bursting into a room, of the date of 1829, and another, of which the subject is taken from "Kenilworth," is in "Art and Song," described on a later page.

STOTHARD AND BYRON.

STOTHARD'S illustrations to Byron seem to be restricted to the editions of the "Poems" of 1813 and 1814, and to the minute adornments of the Royal Engagement Pocket Atlas of 1818. The former are twelve in number, as follows:

Childe Harold, I. 7. "The Childe departs from his Father's Hall," leaving the throng of dancers.

I. 81. The Spanish Dancers—two only; an admiring group sitting round them.

The Giaour. "As midst her handmaids in the hall
She stood superior to them all."

Leila is nearly nude. One of her attendants is separating her long hyacinthine tresses.

"His back to earth, his face to heaven,
Fall'n Hassan lies," etc.

The slayer is replacing his sword in its sheath.

Bride of Abydos. "What, not receive my foolish flower?"

She is on her knees; he turns away, and gazes through the lattice.

"—— The surges sweep
Their burthen round Sigæum's steep."

He is floating in the waves. Sea-birds hover over him. It would be difficult to represent water worse than in this picture, which is a blot upon the edition of the Poems.

Corsair. "But since the dagger suits thee less than brand."

He sits clanking his chains. With one hand she holds up her lamp; with the other draws a dagger from her waist.

"Each bears a prize of unregarded charms."

In a cloud of smoke the men carry away women. Dead men lie on the ground.

Lara. "He lean'd against the lofty pillar nigh."

Ezzelin looks intently at him. A minuet in the background is skilfully suggested.

"He scarce can speak, but motions him 'tis vain."

Kaled presses his scarf to the dying Lara's breast, as he supports him with his other arm.

Maid of Athens. "Give, ah, give me back my heart."

His attitude of impassioned supplication is most expressive.

Thyrza. "The voice that made those sounds more sweet
Is hush'd, and all their charms are fled."

The sorrowing lover sits at the mouth of a cave above the sea holding his lyre, on which a weeping cupid leans. Among the scores or hundreds of the winged god portrayed by Stothard, few, if any, are more delightful than this one, which was also printed separately as a vignette for the title-page of "Fidelia, a love epistle."

Several of the smaller ones are of much interest. The frontispiece depicts a scene in the "Siege of Corinth"—"It was Francesca by his side."

Virtue published a plate after a painting by Stothard, the subject of which is a scene from "The two Foscari"—the fallen Doge descending the Giants' stairs.

GIORNATA SECONDA.

—"*IL DECAMERONE.*"

[To face p. 140.

STOTHARD AND BOCCACCIO.

IN the year 1825, Pickering published a translation of Boccaccio's "Decamerone," the illustrations of which were designed by Stothard and engraved by Fox. Ignoring the "Novelle" themselves, he devoted himself to their setting only, and we have thus ten pictures of the *noblesse* of Florence banquetting and dancing while their unhappy fellow-citizens are perishing of the plague in the doomed city which lies beneath them. The subjects were after the artist's own heart, and he frequently had recourse to them for his oil paintings. In these designs he enters thoroughly into the spirit of his author, and depicts for us a world where pain and sorrow are unknown, and where the joy of life is fleckless and unbroken. For each day there is a picture.

First Day. The company of gallant knights and fair ladies are in a courtyard or atrium round a fountain. One girl is putting a wreath on the head of another.

Second Day. They are sitting in a wood; one man is standing and leaning against a tree.

Third Day. A large fountain, in front of which deer are running, is in the background. One of the cavaliers plays the guitar; two kids frisk in front.

Fourth Day. Some of the party are looking into a chasm into which falls a stream of water; in the foreground one of the ladies stands on a plank-bridge.

Fifth Day. The fountain is seen under the lofty arches of topiary work. Most of the party are watching a bird.

Sixth Day. Three of the ladies are bathing in a pool into which a rivulet trickles. Others are preparing to disrobe. In the distance one is watching for intruders.

Seventh Day. A dance in the wood. On the left a girl beats a tambourine, and her companion plays on a flute.

Eighth Day. Again the ladies are alone—gathering roses and other flowers.

Ninth Day. An al fresco banquet in front of the leafy arches; a serving-boy takes bottles of wine from a large vessel of water.

Tenth Day. In front of a colonnade a cavalier offers a goblet of wine to a lady; at a table a servant fills another.

The stories of "Sigismonda and Guiscardo," "Theodore and Honoria," and "Cymon and Iphigenia" had previously been illustrated for an edition of Dryden's "Fables" (1806).

STOTHARD AND WALTON'S "ANGLER."

IN 1825, Pickering, satisfied probably with the success of the "Decameron," announced a new and sumptuous edition of Walton and Cotton's "Compleat Angler," to be illustrated by Stothard. One or two of the artist's designs were published in a miniature edition within the next two or three years, but eleven years elapsed before the promised work was presented to the world, and Stothard had long since laid down his busy pencil. The illustrations, engraved on steel, are both plates and vignettes, and while in the latter we have still the charming fancies of fairy-land, and in the former groups of figures as full of life and grace as ever, we have in addition several landscapes, not accessory only, as in the "Decameron," but faithful renderings of actual scenes depicted with the artist's love of beauty in all its forms. Thus these two volumes are a more complete example of the many-sidedness of

GIORNATA NONA.

—"*IL DECAMERONE.*"

[To face p. 142.

Stothard's art than any published in his lifetime. There is a historical value, too, in his pictures of the Lea country, dear to Charles Lamb, now so changed and debased by the growth of the ever-spreading city. All of the vignettes are charming, full of the beauty of childish form, and the arabesques in which they are set could not be excelled for the grace of their lines or for the skilful filling of space.

We are informed in the preface that "the scenery was painted on the spot by the late Thomas Stothard, by whose ingenious pencil all the other illustrations, except the portraits and fishes, were drawn." The following is a full list:

"Engraved title, designed by T. Stothard, R.A." Two nude boys with fish-nets, etc., and water plants beneath.
The Greeting at Tottenham High Cross.
Vignette headpiece. Two cupids fishing.
The Thatched House, Hoddesdon.
Amwell Hill.
Vignette headpiece. Two cupids with flowers and birds.
Vignette headpiece. Two cupids reading.
The Breakfast.
Master and Scholar Angling.
The Milkmaid's Song.
Vignette headpiece. Two cupids hunting.
The Sycamore Tree.
George Inn, Ware.
The Supper.
Vignette headpiece. Four cupids with fruit.
The Parting at Tottenham.
Pike Pool, near Beresford Hall.
Vignette headpiece. Four girls with grapes.
Ashbourn, from the Old Road.
Hanson Toot, in Dovedale.
Beresford Hall.
Pickering Tor, and the Iron Chest, Dovedale.
Vignette headpiece. (Repetition.)

Distant View of the Fishing House, and the Dove.
The Fishing House—Front View.
The Back View of the Fishing House.
Landing the Grayling.
Beresford Hall, from the Hill.
Vignette headpiece. (Repetition.)

VARIOUS WORKS.

1780.

SIMES' "Military Science." 4to. Frontispiece. Allegorical representation of Peace and War.

1781. "The London Magazine or Gentleman's Monthly Intelligencer." The frontispiece for this year is by Stothard, and shows "The Proprietors of the London Magazine presenting the volume for the year 1781 into the hands of Futurity, to be preserved from the

ravages of time." It is more satisfactory than the majority of such allegorical designs, where the sublime, if it does not plunge into the ridiculous, usually slips into the commonplace. The figure of Futurity, as she steps to the ground, receiving the book with one hand, while with the other she holds her emblem—the endless serpent—has both grace and dignity, while the conceit of the book being handed across the stream of oblivion, which issues from an urn on which Time is resting, is a happy one.

1782. "The Poetical Works of John Scott," published in 1782, contains, with a frontispiece by Angelica Kauffmann and sundry illustrations by other artists, six designs by Stothard, all characteristic, and one or two of much distinction. They are:

Theron, the old shepherd, standing, and addressing two younger ones sitting under a tree.

(Tailpiece.) Old and young shepherds under trees, looking at a youth leaning against a tomb.

A sitting girl; behind her are the four seasons on a cloud, holding hands.

"Zerad." An old man by a dead youth and a girl on the ground. In the clouds is a female figure.

Knights on horseback; foot-soldiers behind them. A priest is keeping them back.

(Tailpiece.) A girl putting a scroll on a pedestal, on which is inscribed "Simplicity."

1782, etc. "The European Magazine," of which the first number was published by Fielding and others in January, 1782, has an allegorical frontispiece to every half-yearly volume, as well as other illustrations. The second frontispiece is Stothard's work—"Genius unveiling Nature"—and represents a female figure in flowing draperies lifting a veil from an object which may be a

crown, but which it is difficult to describe. Emblems of peace and war lie around. The figure is too tall, and the exposed foot is very badly drawn, but there is much spirit in the general effect. In the next volume is a plate, "Colinet and Hobbinol with Tray and Cæsar," representing two dogs fighting, while one boy prevents another from hitting them with a stick. This, according to the text, is a sketch of Gainsborough's "incomparable picture" exhibited in that year, and has no indication of the copyist. It might be any journeyman's work, but Balmanno includes it in his collection. In the fifth volume is a picture of the Earl of Chatham's monument in Westminster Abbey, which, being a faithful rendering of Bacon's work, has of course nothing in it characteristic of Stothard.

1783. Ritson's "Select Collection of English Songs" was published by Johnson in 1783 in three volumes, the last of which consists of music only. There is no notice of the illustrations on the title-page, but most of them bear Stothard's name, and the remainder bear every mark of his genius. Some of these designs will take rank with his very best work. The two in which the winged god figures could not be bettered, and nothing could excel the tender natural grace of the little child in the family group who presses his head against his mother's hand. The drawing of the figures, moreover, draped or undraped, appears to be much more careful than in a large part, whether of his early or of his later work. Both the first and second volumes have the same title-vignette, a posy of garden-flowers, and the former has a frontispiece with the lines:

> "Ever against carking cares
> Lap me in soft Lydian airs."

DISDAIN RETURNED (CAREW).

FROM RITSON'S "SONGS."

[To face p. 146.

Vol. I. Frontispiece. *Apollo and the Muse.* Her face in profile is very beautiful.

Chloris. The lover kneeling before his lady. Stothard depicted this situation many times, but he never expressed the supplication of the lover better. This picture and many others in the book were engraved by Blake.

'Twas when the seas were roaring (Gay). A girl sitting on a rock, and a dead man floating in the sea.

Eros, with his back to a tree, playing the lyre to Aphrodite and three nymphs. The goddess, who is sitting, is nearly nude.

Eros, bound to a tree, is pelted with flowers by shepherds and maidens.

Disdain returned (Carew). A girl and a youth exchanging reproaches.

Youths and maidens dancing; a boy plays the fiddle.

Amoret and Phyllis. The former in full dress writes at a table; the other, half nude, holds a lamp. There is a full moon, but no moonlight.

When lovely woman stoops to folly. The picture has no appositeness, but is suggestive rather of Dürer's "Melancholia."

A man and a girl are sitting in an arbour. He, with one hand on hers, with the other points to a distant spire.

A mother sitting with two small children; a bigger one is clambering up his father's legs.

This first volume consists of love-songs, and is thus more in tune with Stothard's art than the other, which contains drinking and miscellaneous subjects. We have therefore in the second volume only six pictures, and even one or two of these may well have come from another hand. The two, however, illustrating the drinking songs are undoubtedly his:

Vol. II. A convivial group.

Another round a punch-bowl, but one of the party is leaving his companions to search for Daphne, whom he sees without.

A man is sitting on a bank near a ruin, with music-book and flute.

The Sea-Fight in XCII (La Hogue).

The Brown Bride preparing to stab Fair Eleanor.
A Knight unhorsing another in a Tournament. This is very spirited.

Ritson's "Caledonian Muse," a companion work, was ready for publication two years later, but was partly consumed in a fire, and abandoned. Thirty-six years afterwards, when Stothard was already in his grave, it was resuscitated by Robert Triphook, and was published in the form originally designed, with a new title-page, and a silhouette portrait of Ritson. The illustrations are vignettes, chiefly very small tailpieces, and are not signed, but their authorship is stated on the title-page. These vignettes are all engraved by Heath, and some are repeated several times.

A Youth and Maiden dancing to the Bagpipes of an Old Man, who is sitting.
An Eagle holding a Lyre.
A Squirrel.
Bagpipe and Crook.
An Owl in a Ruined Wall.
Roses and Thistles.
A Thistle.
Swords, Plaids, etc.
Two Doves and a Lyre.
A Tree-Stump and a Ruin.
Trees.
A Battle Scene.
A Shepherd lying on the frozen Ground.
A Pond with Shrubs and a Cottage.

1784. "The Wit's Magazine," edited by Thomas Holcroft, and published by Harrison, has a large folding frontispiece by Stothard, which is engraved by Blake. There is no merit in this picture, which is hardly above the level of other illustrations by Collings and others,

which, in their turn, fairly represent the wit of the publication, copies of which are very scarce.

1785. The first number of the "New London Magazine" was published by Hogg in July, 1785. How long a career the serial enjoyed I am unable to state. The British Museum has four volumes only, ending with December, 1788, but as the next number—for January, 1789—is announced in the usual manner, it may have continued for some time longer. The illustrations are chiefly portraits and allegorical frontispieces. There is nothing from Stothard in these four volumes, but the collection of prints in the British Museum includes two frontispieces of no great value, and indeed little superior, if at all, to the general run. In one, Philosophy and Amusement present the "New London Magazine" to various persons, and in the other are depicted the "Polite Arts," three Genii, etc.

The magazine is interesting from an antiquarian point of view, and the "prefatory and introductory address to the public" can be commended to any projectors of new publications at the present day.

1788. The second edition of Sargent's "Mine," published by Cadell, has five illustrations; the first two are not signed, but doubtless are Stothard's work, of which all are good examples, the draped figures in the frontispiece being very graceful. This frontispiece depicts a figure with a wand, in the clouds, round whom waft eight angelic forms. The other pictures illustrate the lines:

"*A form I see*
That rests incumbent on a wrenching mattock."
A girl in white drapery,—a man behind her,—stands by a stream.
"*What foot approaches?*
Where art thou, Guardian Spirit?"

She is sitting on a rock: a man with mattock and pick approaches her.

"*Behold thy true, thy faithful Juliana.*"

She unveils herself before three men.

The last illustrates another poem, "Mary, Queen of Scots," and the line "Farewell, dear land." The unhappy Queen, from the canopied stern of a ship, watches the receding shore. A third edition with the same illustrations was published in 1796.

1788. The editions of Hayley's "Triumphs of Temper," published in 1788, 1793 and 1796, the last named being the actual ninth, all contain the same plates after Stothard's designs, seven in number, one or two of which are very characteristic examples of his work, and, in fact, all are worthy of special mention. They illustrate the lines:

1. "She read, unconscious of the dawning day." A girl in mob-cap reading by a candle.
2. "A phantom swells, by slow degrees, to sight." Figures, nearly nude, round a cauldron, invoking a fiend.
3. "Go, change your dress! give up this vain delight." An old man in a chair, a girl by his side.
4. "Her form along the narrow vessel laid." Girl in white reclining in a boat, which the Fiend Apathy is pulling.
5. "And eager thus she reads with lightened eyes." A girl reading a letter. An urn on a table.
6. "Her fair left arm around a vase she flings." A girl on her knees with a plant in a pot. Four girls dancing behind.
7. "Serena, startled at th' injurious sound." A girl, indignant, and a youth; an older man leaving them.

Of these, the third and sixth are perhaps the most attractive, the latter by the grace of the dancing maidens, the former by the figure of the old man expressive of doggedness from head to toe. All these pictures are in the ornamental settings so characteristic of the period, the flower-festoon of the first being very pretty. Another

subject from "Serena" will be found described elsewhere, as it seems to have been published separately.

With these may be described those designed for the third edition of the same author's "Essay on Old Maids," published in 1793, in three volumes, with a frontispiece to each, and another plate in the second. The first frontispiece represents a man in a cloak outside a dark city, watched from a window by two women, and the second a primitive family in a tent, father, mother and baby naked, and a kneeling girl draped from the waist. The other picture in the second volume, "Pharnazus calling up the spirit of Eve for Kunaza," also affords opportunity for treatment of the nude figure—Eve alone being fully draped, and an early proof shows her also without drapery. In the third frontispiece, "Leucippe and the Ordeal of the Magic Pipe," Leucippe stands before an organ, behind which is a faun, while a man and boy look on from a doorway. On the whole these illustrations are not equal to those to the "Triumphs of Temper."

1789. Charlotte Smith's Sonnets. There are some very pretty designs by Corbould in this edition, and two by Stothard, both of them attractive, viz.:

"*On some rude fragment of the rocky shore.*" A girl in white, with a book in her hand, is sitting on rocks. In the distance is a small boat with a very full sail.

"*For with the infant Otway lingering here.*" A boy is reclining on a bank by a stream with a wreath in his hand.

1790. "The Literary Magazine and British Review." The fourth volume—the first of 1790, has a pretty vignette on the title—a girl in white reclining against a garden-trellis by a vase of flowers. One cupid at her feet is bending under the weight of two tulips which he is carrying; another is behind, also with a floral burden.

This is repeated in vol. xii., of the first six months of 1794. Other vignettes are by other artists. The plates in this magazine are generally either portraits, "elegant heads," or are topographical; but in the Balmanno collection, under the date of 1789, are two of different character which seem to belong to this publication. In one, a girl is leaning against a pedestal reading, and an old woman is peering over her shoulder; in the other, an old man is looking at two men and two ladies playing cards.

1795. The eleventh edition of Falconer's "Shipwreck," published by Cadell, has four plates, dated 1795, which are Stothard's work. They are:

"*To her Palemon told his tender tale.*" A pretty rendering of a subject which Stothard could do so well, although to the frivolous the costume of the swain is rather suggestive of an Ethiopian minstrel. A clump of hollyhocks on the right is a conspicuous feature in this picture.

The Consultation of the Captain and Pilots over the Chart. The figure on the left is very expressive—hopeless but patient.

Arion supporting Palemon on the rock. A very pathetic picture, although the imploring hands thrust from the waves below distract the attention from the agonized solicitude of Arion over his dying companion.

The heroine sitting distraught on the cliff. Behind her, her remorse-stricken father hides his face in his hands.

Two small pictures may belong to this year. "Colonel Gardiner," who sits at a table, looking up at a bright light that comes from above—a reference to the story of his "conversion"—and a man and a girl under a tree by moonlight. She holds a fan, and a dog frisks at her skirt.

1796. "Agatha, or a narrative of recent events," published by Dilly in three volumes, has a title-page to each, depicting some scene in the novel. In the first, three girls stand by a door. To the left of them are hollyhocks, and

another girl draped in black. In the second a man wearing a hat, and a girl in a black veil are visiting a hermit, and in the last a veiled girl is separating two men from four others; a sword and a hat lie on the ground. The composition of this picture is particularly good.

1796. "Poems," by Thomas Townshend, published by Harding.

Frontispiece. A muse or nymph plays the lyre: a man in armour sits before her. Three other nymphs stand on the left, and opposite to them another, to whom a naked Love is clinging.

Eclogue I. Oberon and four fairies fly in a ring above the sleeping Julia.

Tailpiece. A child asleep on leaves and flowers.

Eclogue II. Five fairies, in front of a full moon, fly down to Puck.

Tailpiece. Cupid holding his bow.

Eclogue III. Swart and Mildew. Two gnomes sitting face to face beneath a ruined castle.

Tailpiece. A ruined church.

"Ode to War." Warrior in chariot with four horses riding over his enemies.

Tailpiece. Trophy of arms and armour.

"Ode to the Morning." Zephyr flying through the canopy over her couch to pour the dew on Julia's lips.

"Ode to the Evening." A youth in broad-brimmed straw hat leaning against a tree, and holding a flageolet. Beyond are the ruins of a church.

Tailpiece. A bat.

"Ode to the Glowworm." A girl in black drapery and white veil sitting on a bank, looking at a glowworm. A church is beyond the trees.

"Ode to Hope." Hope with Anchor stands beside a young man who sits under a tree. In a cloud is a vision of Julia adorned by the Graces.

"Ode to Love." Love, brandishing his bow, rides on a leopard. Five doves fly around him.

"Ode to Youth." A girl sitting on the ground catches in her hands one of six Loves who are flying over her with a basket and festoons of flowers.

Tailpiece. Basket of flowers.

"Elegiac Odes." I. A shepherd stands on a grave; on one side is is a girl weeping, on the other a girl in black drapery, whom another shepherd supports.

Tailpiece. Urn and inverted torches.

"Elegiac Odes." II. Four girls sit round a grave under cypresses. One of them is wearing a wreath.

Tailpiece. Two cupids supporting a festoon.

"Colin's Grave." A youth sitting under a broken tree; a pipe in one hand, a scroll of music in the other.

"Owen and Ellen." A youth in black sits with outstretched hand on a grave, at the head of which is a stone inscribed "Ellin." A church (badly drawn) forms the background.

The frontispiece strikes the note of a very charming series of vignettes, some of which may well compare with those for Rogers of a later date. Those which adorn the Odes to the Morning and to Youth are particularly beautiful.

1797. "The Poetical Works of Mr. William Collins," published by Cadell in this year, have a frontispiece and three other illustrations, viz.:

Eclogue III. "Oft as she went, she backward turned her view,
And bade that crook and bleating flock adieu."

A man in eastern dress is leading away a girl from her sheep.

Ode to Fear. "Or in some hollow'd seat
'Gainst which the big waves beat."

A girl is on the rocks, beneath which a man is drowning.

Ode to Mercy. "Oft with thy bosom bare art found,
Pleading for him the youth who sinks to ground."

A girl protecting a prostrate man in armour from the assault of another armed with a spear.

The Passions. "They saw in Tempe's vale her native maids."

A pretty group of a girl dancing to the flute of a youth, and the cymbals of a younger boy.

1797. Gessner's "Death of Abel," a translation of which was published by Heptinstall in 1797, has the following six illustrations by Stothard:

Title. *The Death of Abel.* Cain with a club killing his brother.
Adam and Eve sitting in the Garden of Eden. (This must not be confused with the "Paradise Lost" designs.)
Adam and Eve with a dead bird. "Speak, Adam, is this death?"
An angel gives flowers to Abel.
"Such was the dream of Cain." The dream is a vision of tumult and murder.
"Sight horrible." Abel lying dead. Adam and Eve on their knees are clasping each other in agony, and the two sisters, also clinging to each other, stand by.

Of the same date, and with the same restricted title, is another edition, which contains the "New Idylls," and other works translated from the same author. This, besides the "Abel" pictures, has the following:

The Autumnal Morning. The father, sitting on a bench, his lyre by his side, is taking from his wife his twin children.
The Wooden Leg. A man with wooden leg and a crutch is clasping the hand of a girl who leans on his shoulder. A young shepherd stands by them.

The former is a very pretty and characteristic group.

1802. Five years later Cadell published in three volumes a translation of the German poet's "Works." On a smaller scale, and with a wider range of subject, Stothard's designs are among the most important of his work, some of them reaching a very high standard of beauty. All are engraved by Cromek. In the first volume we have as frontispiece a portrait of the author set in a frame which contains four children's figures, united together by festoons of flowers, and five plates representing scenes in "The Death of Abel," viz.:

Cain sitting on the ground with products of the soil; Abel in the distance, sacrificing.

Adam and Eve in a Storm. They stand on a hillock, and are partially covered by a robe.

Abel, kneeling, receives flowers from an angel.

Cain asleep on a rock, his club by his side—his prophetic dream of slaughter.

Abel's dead body carried in. Thirza falls into Mahala's arms.

Vol. II. Idylls. *The Sacrifice to Pan.* Alexis is bringing the dove in a cage, and Chloe, with flowers for her offering, is weeping for the loss of her pet bird.

The Nosegay. A cupid is feeling the point of an arrow; doves and a quiver are at his feet.

The Navigator. A sleeping youth. Over him in a cloud is a vision of Melida, while seven cupids climb in a framework of boughs.

Melida and her mother in a porch; the youth, holding a paddle, approaches them.

The three sitting in the arbour; fruit and a jug on the table.

Melida and the youth embracing are led by a cupid to an arbour, about which five smaller cupids are climbing.

Vol. III. *Daphnis and Phyllis.* The lovers embracing on a bank. Her hand is on his cheek.

The lovers sit side by side in a tent, flowers in her lap. Her mother comes to them with a basket of flowers.

Cupid with bow sits in a cloud. Smaller amorini are around; one is crouching on his knees to look at a grasshopper.

Erastus. A child, nearly nude, is sitting on the ground; another, dressed in a tunic, gives him bread from a basket. Goats are in the background.

It is difficult to speak in too high terms of these exquisite idyllic pictures, and it is equally difficult to select any one for special praise. The children making their unwilling sacrifice, and the second of the Navigator, perhaps linger longer in the memory, while individually the child with the grasshopper is equal to anything that Stothard ever drew. The treatment of Cain's Dream in the two editions is very similar, but not identical; the vision of bloodshed is perhaps better in the later of the

two. The scene of Abel with the Angel, which is depicted in both, is different also. Some of these designs were republished by Tuer a few years ago.

1798. Young's "Night Thoughts." Heptinstall, 8vo. This edition has a vignette and eight plates, all by Stothard, viz.:

Vignette. A man lying on a bed, and looking out at a crescent moon.

"Yet man, fool man, here buries all his thoughts."

A man is lying on the ground, clutching a money-bag; angels are seen above.

"Whose yesterdays look backward with a smile."

A cleric in full canonicals; angels in the air.

"While Nature melted, superstition raved."

A dying girl is supported by an old man; a pope and other figures are looking on.

"He rose, He rose, He burst the bars of Death."

"The Ascension." The attendant angels are good, but the face of the principal figure is a failure.

"He drops his mask,
Frowns out at full; they start, despair, expire."

A party of revellers overturned by Death.

"Hope, eager hope, the assassin of our joy."

Hope is pointing upwards. On the ground before a man lie a crown, a sceptre, and an orb.

"Pray'r ardent opens heaven, lets down a stream."

A man (whose face is hideous) prays at a desk; above him are angels.

"Thou, whose mild dominion's silver key."

Two astronomers: a figure of Night displays the starry firmament.

The edition of 1804 was illustrated by Corbould.

In a series published by Tegg in 1825 is an illustration

to the "Night Thoughts." A man sleeps on a sofa with a book open on his lap; a dream of flying figures is seen above.

1798. Cowper's "Poems," published by Johnson in 1800 in 8vo, have plates dated 1798. An edition, however, of the same publisher of that year, is without them. These illustrations, which are all by Stothard, are unequal, but in one or two there is very good work.

Vol. I. "Is this the rugged path, the steep ascent,
That virtue points to?"

A rendering of the well-worn theme of the choice of Hercules, in modern dress. The youth is choosing the better part, but it must be confessed that the temptress is not very alluring. Above her are four amorini.

"Yon cottager who weaves at her own door."

A charming picture of two women sitting at a cottage door at work on pillow-lace. A small, curly-headed boy is reading to them.

"Ask not the boy . . .
Sits linking cherry-stones."

He sits on a hillside under a tree; sheep before him, and a very badly-drawn dog behind.

The Lily and the Rose.

The lily is a slender girl in simple white dress; her rival is more elaborately attired and wears a wreath. They appeal to Flora in a cloud above them, whose divinity is indicated by her greater size.

Vol. II. "Kate is craz'd."

She stands, a forlorn figure, huddling her ragged cloak around her, against a background of dense wood.

". . . and press'd the youth
Close to his side that pleas'd him."

An old schoolmaster wearing a skull cap. The priggish look of the favourite is excellent, and the other five boys who sit around on stools, are most lifelike.

" . . . where he enjoys
With her who shares his pleasures."

The husband is pruning a vine. His hat is on the ground, and his wife sits with a book in her hand.

"Now stir the fire, and close the shutters fast."

A man (in slippers) sits by a table, reading a newspaper. On each side of him a young woman is sitting.

" . . . The oppressor holds
The body bound."

A man with negro skin, but not with negro features, lies fettered, looking up at three angels in a cloud.

"The tim'rous hare,
Grown so familiar with his frequent guest."

The poet stands erect in a wood, a hare behind him, a squirrel in a tree, and a deer in the distance.

Cowper's "Task" furnished the subjects for the illustrations of the "Royal Engagement Pocket Atlas" in 1801. Some of the month-headings well repay examination.

In one of Tegg's miniature volumes of 1825 is a frontispiece for Cowper's Poems. A hermit is kneeling at the mouth of a cave before a book and a crucifix. Outside is a group of persons of different sexes and ages; and there is another small plate of a year later. "The Sofa," a peaceful domestic scene of a man in slippers sitting by the hearth and reading to two ladies. Teacups, etc., on the table add to the quiet snugness of the picture, which in other respects also differs from that of the earlier edition.

1798. Vernor and Hood published an edition of Hoole's translation of Tasso's "Gerusalemme liberata" in 1798. It has two illustrations by Kirk, and two by Stothard, viz:

Gabriel and Godfrey. The angel descending from the sky to the knight; a camp visible in the distance.

Armida protecting the Myrtle from Rinaldo. He is in full armour with sword drawn, and she on her knees, while the other girls are half hidden in the wood beyond.

1799. In the following year the same publishers issued Hoole's "Ariosto" in five octavo volumes, each with a frontispiece. Two of the pictures are Stothard's work, viz.:

Astolpho is riding down to the Nile, and is urged by the aged hermit in the boat to go back. And

Orlando in his madness tearing up a tree by the roots. The face and attitude of the old man in the former are very fine.

1800. An edition of Somerville's "Chace," published in this year, has a frontispiece and five other illustrations by Stothard, none of them of much distinction. They illustrate the lines:

"Nature in her productions slow aspires."

A man nearly nude, with falconer, huntsman and dogs; in the sky above is Diana with a bow.

"And seizing by his guilty throat the caitiff vile."

A bloodhound seizes a robber; one of three men holds both caitiff and dog; behind is a woman with two children.

". . . And on the youthful band
They rush implacable."

Horsemen in Eastern dress spearing beasts.

"The farmer who beholds his mortal foe."

The farmer, his family behind him and the fox lying at his feet, fills a jug for a hunting party.

". . . The stag repels each bold assault."

A stag at bay; a lady and two men riding.

"Caress and dignify their little charge."

A girl sits at a cottage door with a puppy in her lap; her mother stands behind her. A young man on one knee takes other puppies from a basket. The subject of this last is the most congenial to the artist, and is successful accordingly.

CARESS AND DIGNIFY THEIR LITTLE CHARGE.
"THE CHACE"—SOMERVILLE.

[To face p. 160.

The "Pocket Atlas" of 1804 is illustrated from this poem, and there is a perfect set in the British Museum. The plates, unfortunately, do not represent any scenes in the poem. On the title-page are a woman and three cupids, and the frontispiece has a figure of Britannia. Many of the month headings are pretty, as are those of the memoranda, etc., flowers and pheasants forming some of the designs.

1801. "The Poetical Works of Hector Macneill," published in 1801, by Longman, in two duodecimo volumes, contain eight illustrations by Stothard, some of which are good examples of the artist's felicity in treating domestic scenes.

Waes o' War. A soldier with a wooden leg returning home; his wife and children meet him in the cottage door.

The Wee Thing. A man in a kilt with a girl who is letting her hair fall over her shoulders.

Will and Jean. A delightful family group, the child behind her father about to slap his shoulders with her chubby hands being particularly charming.

Will and Jean. Another phase of the same domestic life; the mother weeping and comforted by the same child. The other children are less happy, but Will's half-drunken attitude and expression tell their tale plainly enough.

The Harp, where Col burns his harp to make a fire for Nora in the cave, belongs to a different class of subjects. We can see the youth pressing with all his strength to break the harp asunder.

"*Come under my plaidy.*" An old man sheltering a girl under his plaid.

The Lammie. A pretty idyll; Tammie bringing the shrinking "Lammie" to his mother.

The Scottish Muse. Here the artist has had to contend with the serious difficulty of combining the real with the figurative—a man in the costume of 1801 being incongruous with a nude figure of the Muse in the sky. His companion, however, in flowing white draperies, and holding a flute, forms a connecting link between the two.

1804. The seventh edition of Glover's "Leonidas," in two octavo volumes, published by Cadell and others has, among others, four plates after Stothard's designs, viz.:

. . . "Pale around are seen
All faint and ghastly from repeated wounds."

Artemisia, with sword in hand and shield on arm, addresses Xerxes, who is in a lofty chariot drawn by four white horses. Her figure is very fine.

"She drew a poniard, which her garment veil'd."

Ariana stabs herself on the body of Teribazus.

"Here, Persian, tell thy embassy."

Leonidas receives the Persian envoy.

. . . "And dashed its brazen verge
Full on the Persian's forehead."

Leonidas kills Hyperanthes with his shield. Greeks and Persians on either side look on. There is much spirit, too, in this last picture; the others are inferior. There is a good example of Hamilton in the first volume of this book, and the only other picture is by Burney.

1805. "Leonidas," the most famous of the heroes of Hellas, suggests her epic poet, and in the following year (1805) Stothard had the opportunity of illustrating the "Iliad." It would be too severe and too sweeping a criticism to assert that the greater the subject, the less signal the success, but Stothard certainly did more justice to Glover than to Homer. What adds to our disappointment in this case is the comparative success of his collaborators—Fuseli's rendering of the "Apotheosis of Sarpedon," for instance, being an impressive picture. The edition of Pope's "Homer," published by Du Roveray in twelve volumes, has illustrations by several artists. Stothard designed five for the "Iliad" but none for the "Odyssey."

Diomede attacking Æneas, who is protected by Aphrodite. The nude figure of the goddess is more carefully drawn than usual.
Hector with Andromache and Astyanax.
Nestor in his chariot.
Poseidon in his chariot.
Achilles dragging the body of Hector round the walls. The face of the dead hero is fine, but the figure of the exultant conqueror is far too tall.

These designs were used again for Johnson's edition of Cowper's translation in four volumes, published in 1810, and at a later date a collection of the plates was published without the text, by Tegg. This does not contain either the Nestor or Poseidon subjects, but has another, "Pallas descending from Olympus to break the truce." All the six on a reduced scale may be found in an edition of Homer by Du Roveray in twelve volumes, 12mo, in 1805.

1810. There is a title vignettte to Cromek's "Remains of Nithsdale and Galloway Songs," published by Cadell in 1810:

> "A faithful portrait, unadorned
> Of manners lingering yet in Scotia's vales"——

A group of many rustic figures, roughly executed, and very spirited. The other illustrations, described on another page, have a family resemblance to this, but I do not find them in the book.

"Art and Song," a handsome quarto volume, was edited by Robert Bell, and published by Virtue without a date. It contains "original highly finished steel engravings" after various artists. Four of these are from designs by Stothard, viz.:

"The Bride." *Bride and bridegroom: father and mother: bridesmaids in the background. There is a church window of three lights.*

"The Monarch Minstrel." *David sitting with his harp: around him in clouds are angels and cherubs.*

"Charity." *A girl nearly nude holds two children entirely so: another clings to her skirts.*

"Kenilworth Castle." *Queen Elizabeth on a white horse, with Leicester and others riding through an archway.*

A note tells us that the third of these—"Charity"—is "from a very slight drawing," and that Corbould suggested some alteration in the plate. The book was evidently published after Stothard's death.

BOWYER'S "HISTORY OF ENGLAND."

FOR Bowyer's great "History of England," published in 1805, Stothard painted several pictures. The engravings are in two forms, either full plates, or in oblong form, still larger than most of his bookwork, for headings to chapters. They are:

Headpieces:

Origin of the Institution of the Garter.
The Murder of the Princes. The same rendering as in "King Richard III.".
The Suppression of the Monasteries.
Edward V. granting the Charter for Hospitals.
Raleigh knighted by Elizabeth.
The Entry of James I. into London.
The Battle of Edgehill.
The Crown offered to Oliver.
Lady Mary presented to the Prince of Orange.
The Flight of James II.

The plates are:

Elizabeth at Tilbury.

Charles II. and Sir William Temple.
The Landing of William III. at Torbay.

The first of these three is one of the most satisfactory of Stothard's larger designs. A heading to a chapter on coins, medals, etc., illustrative of English History, is oval in form. One nymph dictates to another writing. Before

them a group of cupids are playing with arms and armour.

1818. For a selection of Popular Traditional Airs, by Sir John Stevenson and others, published from 1818 to 1826, Stothard made a series of designs on a large scale, some of which have much beauty. In the title-page a youth is carrying a figure, while a girl is carrying away a finished statue. The other illustrations represent:

A girl sitting under a willow, upon which is hung a rather heavy-looking harp.
A girl on the shore, with a cupid in a boat.
Reason, Folly, and Beauty. A girl between a Fool and a man with a book.

"So weak poor Chloe's nets were wove." A very pretty picture of two girls with cupids in nets.

"How oft, when watching stars." A girl with a mandoline, looking out upon the night.

"O'erhead from the trees hung a garland fair." A girl hiding in trees, and a cupid leaping on a wreath.

"Row gently here." Gondola, and a girl on a balcony.

Common Sense and Genius. A man walking carefully through a stream into which another steps heedlessly.

"Slumber, O slumber." A girl sleeping on a bank, and a youth approaching her.

The Gazelle. Man in eastern dress with scimitar, and gazelle with wreath in its mouth.

A youth led by the hand by a girl with a halo, enticed on the other side by a maiden less discreetly dressed, round whom four amorini flutter with a festoon. This design was used elsewhere.

The picture with the Cupids in, and escaping from the nets is very charming.

1824. For an edition of Moore's "Irish Melodies," published by Robinson in this year, Stothard designed the following illustrations:

"Come, send round the wine." A carousal. Among the figures one is clasping the hand of a Turk; another is a monk.

"Come, rest in this bosom, my own stricken deer." A girl is comforting a man, whose sword lies broken on the ground.

"But while o'er the roses too carelessly leaning." A girl is picking roses from a bush.

"Rich and rare were the gems she wore." The light flashes from the ring on the wand the lady carries. Two men watch her from one side; on the other is a woman.

"Oh! the heart that has truly loved." A youth has one arm round the waist of a maiden dressed in white, and with the other he points to a sunflower.

"Beauty lies in many eyes." A youth and a girl sit on a bank; behind them is another girl, whom two youths are following, and round whose head Loves hover.

The "Pocket Atlas" of 1819 is illustrated from "Lalla Rookh."

A medallion portrait of "The Author of Irish Melodies," is surrounded by three pretty cupids holding a festoon. It does not bear the artist's name, nor have I found the book to which it belongs.

MISCELLANEOUS WORK.

THE earliest extant designs of Stothard—the first in order in Mr. Balmanno's Collection—are four illustrations of Macpherson's "Ossian." The first of these, "Fingal," with the line, "He saw the heaving of her heart," shows a warrior holding the shield of a stalwart Amazon, who presses one hand to her brow. In "The Battle of Lora"—"She followed o'er the heath"—an ungainly figure, nude but for some pieces of armour, is trampling on a prostrate man in full panoply, and is followed by a girl in flowing drapery, who clasps her hands above her head. In "Temora," "He saw the maid, but was not seen," a man with a shield, sitting behind a tree, watches a kneeling woman with a harp; before them is a blazing fire of faggots. The last of the four, "Aithona," illustrating the verse, "Thou art to me the beam of the east rising in a land unknown," represents a girl in white, with three warriors, one of whom is pointing to the sky above a cliff. These pictures are generally mediocre, although there is much expression in the face and pose of the girl in "Fingal," but all stand out distinctly from the other six by the unknown artist or artists. These were probably

published in 1779, and to this year belongs, according to the title-pages, although the later plates bear the date of 1780, Hervey's "Naval History of Great Britain," in five octavo volumes. The frontispiece of the second, "King William III. landing at Torbay," is by Stothard, and there is another plate, representing the assassination of the Duke of Buckingham by Felton, which is doubtless his work also. The picture of Admiral Blake at Malaga is by Samuel, according to the print itself; but Balmanno or some other commentator has substituted Stothard's name on the impression in his collection. In the fifth volume is an allegorical frontispiece—the first of many of this somewhat dreary class of subjects—representing Britannia in a triumphal car with Poseidon, attended by nymphs carrying portraits of "Commanders in the glorious war of 1756," and a portrait of Prince Henry, "their Majestys' third son in his naval uniform," which, although not bearing his name, is most probably from Stothard's hand. A portrait of Captain Cook, after a painting by Dance, is set in an ornamental frame, so frequent in book-illustrations of this period, which may have been designed by him. "The Geographical Magazine," by William Frederick Martyn (Harrison, 1782), has a frontispiece to each quarto volume. In the first, Britannia instructs Asia, Africa, Europe and America in the science of Geography, the continents being represented by female figures. This picture is oval in form, in a square setting, and in the resulting spandrels are small circles, whence emerge women's heads, also representing the continents. The design is unusual and very pleasing. In the other, Minerva instructs Britannia in the use of the Globes, and is neither better nor worse than most of these allegorical subjects. These are engraved by Blake, whose

AND THEY HAVE TORN MY LOVE AWAY,
AND IS HE GONE SHE CRY'D?
MY POLL, THE SWEETEST FLOWER OF MAY,
THEN LANGUISH'D, DROOP'D AND DY'D.

—"*SWEET POLL OF PLYMOUTH.*"

[To face p. 168.

name often figures at this time in the opposite corner to Stothard's. Blake also engraved a picture representing an old man in a portico pointing out some sculptured relief to three younger ones. "The Triumph of Beauty and Virtue" is another plate on a considerable scale, and represents a group of many figures, three advanced in years, the rest young—youths and maidens—adoring a small statue of a girl on a pedestal. "Enfield's Speaker," once almost a universal schoolbook, has two plates, one a scene from Shakespeare, "The Death of Cardinal Beaufort," the other, which illustrates the words, "He finds the lacerated lamb of another flock"—a shepherd with a dog looking at a dead lamb. There is a frontispiece to a book published by Johnson, which may be the same "Enfield's Speaker," with the lines from Milton:

> "Ever against eating cares
> Lap me in soft Lydian airs,"

which is by far the most beautiful and characteristic of Stothard's miscellaneous work in these early years. A girl is seated under a tree, on the other side of which stands a youth with a lyre. A plate, engraved by Blake, depicts a kneeling figure protected by an angel from the assaults of fiends. A plate issued by Grainger may be mentioned, although not coming within the sphere of book-illustration, "The Voyage of the sable Venus from Angola to the West Indies." On the other hand, it is difficult, or rather impossible to assign to their proper place of origin pictures which unmistakably are illustrations of books. Such are a frontispiece and three plates, published by Johnson, representing "The Choice of Hercules," "Damon and Pythias," "Hector and Andromache," and "Paternal Forgiveness." An enormous plate,

thickly strewn with inscriptions, emblems, etc., sets forth "The Declaration of Rights," and seems to have been the artist's only connection with what was then the serious matter of politics, as a frontispiece to Dr. Priestley's works, "Experimental Philosophy putting aside the Clouds of Darkness from the Garden of Science," published in the same year, 1782, has reference only to the author's scientific activities. A picture of the attack on Gibraltar, dated 1783, takes Stothard far out of his already in no way narrow groove; and one of an engraved gem, "Sardonyx bicolor, apud Rog. Wilbraham," is also of no interest but as an example of the calls from all quarters upon his pencil. There are two vignettes, however, marked by Balmanno, "very rare," and whose local habitation I have been unable to trace, which are very charming—one of an angel with a harp attended by cherubs, the other of a reclining youth, over whom a cupid flutters in the air.

Among sundry separate plates of this time, a large circular one, of the Children in the Wood, engraved by Edmund Scott, is interesting as being, so far as I know, the only plate published by the artist himself—by T. Stothard, 39, East Street, Queen Square. Another episode of the same immortal story is illustrated in another plate, where the farewell of the children to their dying parents is sympathetically rendered. "Sweet Poll of Plymouth" and "The Village Maids," published by Macklin, both circular in form, are well known to all collectors and students of Stothard's work, and two ovals illustrate "Cecilia." A title-page to John Fielding's "Origin, Progress, and present state of the Peerage of England, 1783," a medallion portrait of George III., supported by the Lion and the Unicorn, is an instance of the variety of work entrusted to the artist at this time.

THE CHILDREN IN THE WOOD.

[To face p. 170.

"The New Book of Martyrs," by the Rev. Henry Southwell, LL.D., bears no date, but may be ascribed to any year from 1780 to 1785. It is a folio work with many illustrations, mostly by Dodd. There are eight by Stothard, and the remainder bear no signatures. Stothard's designs are a signal instance of what may be done by an exercise of the will and a strict sense of duty. We can imagine no subjects—at least, none that would be generally considered fit for publication—more repulsive to a man of his refined and tender character than the revolting records of man's inhumanity to man, yet all personal predilections and prejudices thrown aside, he fulfilled his task with a zeal and a success that must have thoroughly satisfied the author of the book. The pictures are larger than the great bulk of his book-illustration, $6\frac{1}{2}$ by $4\frac{1}{4}$ inches, exclusive of their frames, and give ample scope for detail, which he has not neglected. They are:

Marcus, Bishop of Arethusa, rubbed with honey, hung up in a basket, and stung to death by wasps.

Representation of tortures of the inquisition—racking with the head downwards, etc.

Dominico Berto . . . nose cut off . . . torn to death with red-hot pincers.

The Prince of Orange, shot at Delft by Balthazar Gerard, a papist ruffian;

Which gives us some respite till we come again to:

Adrian Chalinsky roasted alive.

The sixth—The pious and learned Mr. John Philpot praying at the place of martyrdom, is the one plate which causes other feelings than physical repulsion, but is followed by:

Representations of the principal scenes in the Irish Massacre of 1642; and

The manner in which the Protestants were dragged through bogs in Ireland.

Stothard seldom failed to study his text sedulously, or

to introduce any detail mentioned or suggested by the author, but in these gruesome pictures he has excelled himself. Probably his own imagination, accustomed to play on very different subjects, was unequal to the task before it, and exact translations of the author's words was the only course open to him. The British Museum possesses some of the original drawings.

Two oval plates, engraved by Blake, represent "Calisto," lying asleep, bow in hand, and two dogs at her feet, and "Zephyrus and Flora," "He calmly sighing hover'd o'er her breast."

The second edition of Pinkerton's "Rimes," published by Dilly in 1782, contains a very beautiful illustration by Stothard, engraved by Trotter. A girl, lightly clad, is scattering roses, and is followed by another, more sedate, who looks up at an angel in the sky.

There are four illustrations to a book published by G. Robinson and others in the year 1784, the subjects of which are:

A group in an inn. One man of villainous appearance is sitting in a chair; another sits on the table reading a newspaper, while a very stout man stands smoking a pipe. Another stands with folded arms, and the host is chalking up the score.

Under the wall of a castle one man has shot another, who has fallen into the arms of a third.

A man is on his knees to a lady, half behind her. Five wine glasses are on a small table.

A man clasps a lady round the waist. Another couple are present.

There is another set, published by Rivington in the following year, which also may illustrate some one story, or more probably a collection of stories. The episodes displayed are as follows:

One woman supports another on the sea-shore as she faints at the sight of a drowned man.

MISS BRUNTON IN THE CHARACTER OF MONIMIA.

STILL THOU WANDEREST IN THE DARK, CASTALIO,
BUT WILL ERE LONG STUMBLE ON HORRID DANGER.

"*THE ORPHAN*," *ACT V, SC.* 2—*OTWAY.*

[To face p. 172.

A man wearing a helmet offers a flower to a girl in white, who walks away with bowed head, followed by an old man.

A man, nude to the waist, lies on a couch; a hooded man sits on one side; a woman on the other.

A man is sheathing his sword: a girl kneels by his side picking up a saddle.

A coffin, on which are ostrich feathers, is being carried into a church. Two men, one old, one young, are supporting a fainting woman.

A man in Greek armour holds the hand of a girl in white at the entrance of a tent. Three men kneel before him, and a soldier stands behind.

A series of theatrical portraits, published by Lowndes in 1785 and 1786, are interesting chiefly to collectors of such subjects. Among them, however, are several of much artistic value; of these I may mention:

Mrs. Warren and Mr. Holman, as Rosetta and young Belmont, in "The Foundling."

Mrs. Billington as Mandane in "Artaxerxes."

Miss Farren as Emmeline in "Arthur and Emmeline."

Miss Brunton as Monimia in "The Orphan."

Mrs. Jordan in man's dress as Hippolita in "She would and she would not."

Mrs. Siddons as Zara in "The Mourning Bride," as "Jane Shore," as Mrs. Beverley in "The Gamester"—a really beautiful picture—and as Isabella with her son, a pretty scene. There is also a small cut of this, in which she lies senseless on the ground and the child over her.

Eight illustrations to the Old Testament belong to the year 1785, the subjects of which are Adam and Eve, Hagar and Ishmael, Joshua (the drinking test), Jael and Sisera, Deborah, the Fall of Jericho, the Ark, and the Return of the Spies.

"Elysium, or Cupid punished" is a mezzotint of a painting published by Ogborne in 1787. Two plates, published respectively in 1787 and 1789, engraved after

paintings, are the first examples of Stothard's association with "The Vicar of Wakefield," which was to furnish him with subjects for some of his very best work.

In 1788 and 1789 Cadell published an edition of Hume's "History of England," with portraits of the kings and queens, and of the historian, each of which is in a setting of different design. Beneath the medallion portrait of the monarch, and above his name, are two figures, between whom is a small subject-picture more or less in imitation relief. These designs are thirty in number, and are all Stothard's work, and, without reaching a very high standard of excellence, show much fertility of invention and often considerable grace or dignity. Thus, in the William II. we have the king falling from his horse when shot in the New Forest; the supporting figures being a Crusader with hand on his sword, and a Saracen. The murder of Archbishop Beckett, for the Henry II., is poor, and two only of the too zealous knights are introduced; but the signing of Magna Charta, with a group of many figures, slight as it is, is very spirited. The murder of the Welsh Bard, for Edward I., the slaying of Wat Tyler, for Richard II., and the meeting of Queen Margaret and her son with the robber in the wood are all good. The burning martyrs, who are chosen as the distinctive feature of Queen Mary's reign, are very poor, as is Charles II. in the oak at Boscobel, which was hardly the most striking episode of Oliver's reign. The supporting figures are generally more illustrative of the reigns than the small pictures, and some have much beauty. King Henry IV., holding his crown in his hand, and reproaching Prince Hal, is a good example, as are the courtier and the sailor of Elizabeth, and the Bluecoat Boy and the cripple of Edward VI. Henry VII. is

CHRISTIAN ALARMED AT HAVING READ THAT THE CITY IN WHICH HE LIVED WAS THREATENED WITH DESTRUCTION, EXPRESSES HIS GREAT ANXIETY TO HIS WIFE AND CHILDREN.

"*PILGRIM'S PROGRESS*"—*BUNYAN.*

[To face p. 174.

graced by two delicate female figures holding aloft a festoon of roses, the colours of which are perforce left to the imagination of the beholder; and Mary, Queen of Scots, whose presence in the royal gallery would have provoked violent words from Elizabeth, is also supported by two female figures, who lift a veil from the scene of the murder of Rizzio.

Out of their proper date I may mention here two illustrations to Parson's "Genuine Pocket Edition" of Hume's History, in six small octavo volumes, of 1793-1795, the bulk of the work being by Ryley. Stothard's contributions are: in Vol. I., Vortigern and Rowena, Rowena presenting the cup; and in Vol. IV., Lady Elizabeth Grey at the feet of Edward IV., he on his throne and she on her knees with her two children.

Among some scenes from plays, published by Cadell in 1788, is an early example of Stothard's rendering of Shakespeare, described on another page. A scene from Thomson's "Edward and Leonora," v. 4—

"No, beauty shall no more engage my eyes,"

shows the hero turning his face away from Leonora, whose face is being unveiled by her attendants. My knowledge of the drama is not extensive enough to enable me to state to what play belongs a scene, act v. 6, with the legend "Fingit, scelus fingit, et tu fingis; at ego personam ut deponat faciam." A girl, half fainting by a bedside, is supported by a negro, while an elderly man in Elizabethan costume reproaches her, holding a glove in one outstretched hand, the other tightly clenched. In "Sigismunda," v. 8, a girl in white is fainting across the prostrate body of a bald-headed man, whose sword has fallen from his hand. An old man and two others

support her. Mrs. Jordan, in the character of the Tom-boy, in "The Romp"—"Stothard ad vivam delt"—is a very winning picture of a frolicsome girl. A frontispiece, which probably belongs to the same book, shows a girl presenting a scroll to Britannia, who is sitting in a circular temple: Fame, with trumpet and palm in one hand, and a wreath in the other, stands by. A small oval picture of Cupid, half-length, drawing his bow, engraved in mezzotint by Strutt, was published by Thane in this year, probably separately.

A set of three oval plates of medium size, published by Lownes, illustrates Marmontel's "The Sylph-Lover." In the first, a girl on the end of a garden seat is surprised by the approach of a young man through the trees. In the second, a girl in elaborate costume is on a settee on which, with one leg crossed under the other, reclines a beautiful youth with wings. One arm is round her waist as she rests on his shoulder. Three men stand behind, and two women, one of whom wears a mask. The last depicts a young soldier lying senseless on the ground, his gun by his side: two girls bend over him.

A picture from Hayley's "Serena" shows a girl with wings standing with her hands on the keys of a pianoforte, playing to a stout old man sitting by the hearth. Two flying figures, recalling those so frequent at Pompeii, seem to be a part of the same plate. A large plate with many figures and emblems of the arts and sciences before a classic building forms the frontispiece to a Cyclopaedia.

The most important work of this year was beyond doubt the series of illustrations for "The Pilgrim's Progress," which may be said, too, to be the earliest popular—that is, work familiar to and admired by others than those possessing artistic taste and insight—of his

CHRISTIAN'S SWORD BY THE LAST AND FURIOUS ATTACK OF APOLLYON WAS DRIVEN OUT OF HIS HAND, BUT HE INSTANTLY RECOVERED IT AGAIN, GIVING HIM SO DEADLY A THRUST THAT HE GAVE BACK, SPREAD FORTH HIS WINGS, AND FLED.

"*PILGRIM'S PROGRESS*"—*BUNYAN.*

[To face p. 176.

designs. They were republished in the year 1840, and there may be other editions of this wonderful classic in which they have been used. On a different scale, and so different in subject from most of his earlier work, they stand apart almost in a class of their own, and whatever preferences the fastidious may have for the dainty presentments of Clarissa or of Grandison, the opinion may safely be ventured that no imaginative author has had his ideas more adequately rendered into black and white. In these the artist found free scope, on a larger scale than usual, for his rendering of the artless attitudes of children, in which he rarely failed. The plates in the British Museum collection bear various dates from 1788 to 1797, but the book is dated 1789, and the drawings were doubtless all executed in the earliest of these years. It is not necessary to describe each plate in detail.

ILLUSTRATIONS OF "THE PILGRIM'S PROGRESS."

(17 *engravings from designs by Stothard.*)

1. Frontispiece. Portrait of Bunyan, with Faith, Hope, and Charity.
2. Christian breaks his mind to his wife and family.
3. Christian losing his burden at the Cross, and saluted by the Shining Ones.
4. Prudence, Piety, Charity, and Discretion inviting Christian into the Palace Beautiful.
5. Christian conquering Apollyon.
6. Evangelist meets and salutes the pilgrims in view of Vanity Fair.
7. Christian and Hopeful escaping from Doubting Castle.
8. The four shepherds converse with the pilgrims.
9. The pilgrims arrive at the heavenly kingdom.
10. The messenger from heaven visits Christiana.
11. Christiana invites Mercy to become a pilgrim.
12. Mercy fainting at the wicket gate.
13. The interpreter consigns the pilgrims to the care of Greatheart.
14. Greatheart attacks and slays Giant Grim.

15. Greatheart and the pilgrims in the Valley of the Shadow of Death.
16. The supper in the house of Gaius.
17. Christiana takes leave of her family and friends.

Two other illustrations to "The Pilgrim's Progress" are mentioned under their date of publication, 1796.

Several large plates are dated 1788, "Lindorf's first view of Caroline," from "Caroline de Lichtfield"; "Galatea and Elico," from Robinson's translation from "Florian"; "Celestina" from the same author, and "The Power of Innocence." The last is a charming picture of a little girl clinging to her father as he was departing in anger, and effecting a reconciliation with her mother, who stands by, no less beautiful. A frontispiece of allegorical character, showing a bust of Captain Cook, round which are three naked cupids, and a figure, holding a scroll, pointing to a temple of fame; a picture of a girl embracing a bust surprised by a man holding up one hand in surprise, and an historical subject, Alfred and Ethelwitha—Alfred, and an old man with a sword, and three girls—probably belong to this year or to the following. A frontispiece to "Earl Strongbow, or the History of Richard de Clare and the beautiful Geralda," by James White, published by Lowndes and others in 1789, etc., represents a knight on one knee, his casque on the ground, receiving his sword from a lady in white drapery. A very rough print illustrates a scene from another classic work, now also, we fear, unknown to children—"Sandford and Merton." Harry is taking the snake off Tommy's leg, while a girl runs away in fright. A very pretty picture of two little boys embracing after a quarrel, should belong to the same inimitable book, for that must be Mr. Barlow who

CAROLINE AND WALSTEIN.

"*CAROLINE DE LICHTFIELD*"— *MADAME DE MONTOLIEU.*

[To face p. 178.

looks on with benevolence written in his face, and a classic or an eastern story gathering shape in his mind. The landscape of this picture is pretty, but the arrangement of the horses in the plough is not happy. The original drawing is in the British Museum. A design showing a group of boys and girls being led to Industry, identified by a beehive, and kept from Idleness, was engraved at the foot of an ornamental piece of writing in commemoration of the recovery of the king, 1789,—at the expense of the Merchant Taylors' Company; and another on a smaller scale shows Pallas with her finger on a book before four girls, one of whom is on a chair. A very pretty design of the same date consists of an oval blank tablet, on one side of which Pallas is seated. A cupid, sitting on the right, holds a vase, and above him another is diving through the air. Two portraits—the Duke of York and James King, M.C. of Bath,—belong to some publication. The subjects of two plates are taken from the ballad "Auld Robin Gray," and those of two on a large scale, published by Durand in 1789, are from "Cecilia." A large folio plate "To the Memory of Capt. Rich[d] Pierce, his daughters and others, who perished on board the 'Halsewell' East Indiaman, which was wrecked near Seacombe in the Isle of Purbeck on the morning of the 6 of Jan. 1786," depicts with considerable power a terrified group huddling in the cabin of the ill-fated vessel.

An illustration to Bonnycastle's "Mensuration" shows a group of nude and semi-nude children with mathematical figures, and is engraved by Blake. A coloured plate, also of nude children, here with wings, is a card of Thomas Barnham, bookseller, Northampton. The child on the left is simply deformed, and is about the worst

piece of drawing in the whole course of the artist's work. The Arms of the Clockmakers' Company afford another proof that no work was too small for Stothard, even when his position was so well-assured. A set of five oval plates, published by Tomkins in 1790, illustrate child-life, viz., "The fifth of November," "The Dunce disgraced," "The Scholar rewarded," "Coming from School," and "Buffet the Bear." A highly coloured plate of Cupid and Campaspe refers the descriptive lines rather oddly to Percy's "Reliques of Ancient Poetry"; and a small plate has for its subject the Virtues adorning the bust of Howard; one girl puts a wreath upon it, another is inscribing his name, while a third stands by with one little child in her arms, and two others at her skirts. Two large folio plates, published by Bull in the same year, have for subjects the "Parting of Lord and Lady Russell,"—the children as usual being charming; and "Charles II. after the battle of Worcester," discovering himself by showing his "George" to Colonel Windham's family.

A picture of a figure with a harp, surrounded by angels, and inscribed "They sing the song of Moses and the Lamb," published 1791 by Stockdale; and a very poor presentment of Moses and Aaron, published by Macklin, prepare us for the large Bible plates designed for the latter publisher, which are "Jacob's Dream," "Ruth and Boaz," "St. John Preaching," "Lost Sheep," and the "Angels appearing to the Shepherds." All of these are very fine, and equal to any of his more ambitious designs. "Jacob's Dream" was published later in a smaller form. Some sacred subjects, on a smaller scale, were published by Gardiner at the same time, viz., "Simon," "Peter," "Praise," "The Record," and "Crucifixion." There is

THE DUNCE DISGRAC'D.

[To face p. 180.

also a plate of similar size, illustrating "The Good Samaritan," but it does not seem to belong to the same book or series of prints. The "Peter" is so called on the plate itself, but the figure rests upon a St. Andrew's Cross.

"Just breeched" and "First Bite" are two humorous pictures of children; the pride of the boy in the former, and the approbation of the little sister, no less delighted, contrast well with the greediness of the boy and girl of the other. A large plate, "Rosina," the subject of which is derived from Mrs. Frances Brooke's comic opera with that title, shows a girl in a cornfield, where two men are reaping, and two large circles depict scenes from "Rasselas."

A title-vignette to an edition of "Evelina," published by Lowndes, shows a man on his knees, and a girl half-kneeling repelling him. Two frontispieces, one with a Latin inscription, and the other with one from "Theognis," a "new edition," belong to "Essays Moral and Literary," by Vicesimus Knox, published in two volumes by Dilly, 1782. The former is very pretty. A young man is reading to two girls, all of them on a garden seat under a tree; on the ground two children are playing with a dog. The other is allegorical; an old man is grovelling at the feet of four nymphs or Muses. Each volume has also a title-vignette. In one, a female figure points out to a stalwart youth a temple on a hill. In the other, a maid with long ringlets is reading at a table in a library. A ticket of admission to Vauxhall, June 2nd, 1791, bears a picture of Comedy or Mirth, who sits on a broad chair, holding a mask in one hand and a crook in the other. A portrait of Dr. Priestley, with a female figure and two children blowing bubbles; a portrait of Cheselton, in-

closed by a serpent with tail in mouth; a picture of the "Triumphal Entry of Richard I. into London"; and one of an organ and other musical instruments,—all belong to books which might be traced, but would probably too poorly repay the search. The same remark applies to a very well-drawn and conceived representation of Jephthah meeting his daughter—the dismay of the father and the wonder of the child both being eloquent,—and also to a picture in which a king, riding a white horse, and attended by other horsemen, is scared by a hideous figure in voluminous white drapery. A smaller circular plate, engraved by Scott, "Lady Anne," with lines from "Lady Anne Bothwell's Lament," of the "Percy Ballads," is a pretty picture of a lady playing with a child on her lap. A picture of an archer, and a vignette of the implements of his craft belong to an "Essay on Archery," by W. M. Moseley, published by Robson, 1792.

An edition of Matthew Green's Poems was published by Cadell in 1793. I am unable to state if the three following illustrations are all that Stothard executed or not.

The Spleen. "*Then comes the spirit to our hut,*" etc.
An angel descends to a man in quaker garb, who sits with his hands clasped on his stomach.
"*When by its magic lantern spleen,*" etc.
A woman looks in affright at some vague monsters on a magic-lantern screen. Above her a demon is dimly visible.

The Grotto. "*Let not prophane* [sic] *this sacred place,*" etc.
A girl draped in white, and holding a wand, tears a mask from the face of one of four men nearly nude, two others of whom have fallen before her sudden onslaught.

An edition of Akenside's "Pleasures of the Imagina-

THE SCHOLAR REWARDED.

[To face p. 182.

tion," was published by Cadell in 1796, with four illustrations by Stothard, viz.:

Frontispiece. A very pretty group of three girls, above whom four cupids hold a festoon of flowers.

"*The village matron round the blazing hearth.*"

Six pretty children clustering round an old dame's knees.

"*Euphrosyne appeared. With sprightly step*
The nymph alighted."

The goddess, draped, holds a sword; the youth is girt only around the loins.

. . . . . "*Assume the port*
Of stately valour."

The soldier is springing from his seat, while the lady clutches his arms.

A miniature edition of the same poet's works, published by Suttaby in 1814, has for frontispiece a most delightful vignette with lines from the "Ode to the Winter Solstice." It is one of the family groups so dear to the artist. One boy, warming his hands at the fire, sits on his heels, disdaining the three-legged stool which he has upset. Other illustrations to Akenside have been already described (Bell's Poets); and one remains to be identified, viz.:

A fully armoured knight kneeling before a girl, from whom an attendant takes a veil.

There is much beauty about many of these designs, which are comparatively but little known.

For the narrative of Lord Macartney's Embassy to China, 1792, there are two small illustrations. In one, somewhat of the nature of an allegory, a dignified mandarin is pointing out the riches of his country to the visitors. A figure of Plenty (?) is opposite to them, and three cherubs fly above her. In the second, some Englishmen come upon a naked woman and child sheltering under a hut of leaves.

Two small oval plates, published separately, one by Stokes and Scott (the engraver), the other (engraved by Chapman) by Pratt, illustrate "Palemon and Lavinia," and "The Graces decorating the Altar of Love." In the former a man in contemporary dress is holding the hand of a girl. The landscape is a cornfield. The latter has some application beyond that suggested by the title, as the decorations include two portrait medallions.

Twelve illustrations to a quarto edition of the Book of Common Prayer bear the date of 1792, the book itself that of 1794. They are of much importance if only for containing one of the artist's designs which has been frequently singled out for special commendation. In Sir Edwin Landseer's opinion "Nothing for grace or beauty can go beyond" the "Confirmation" picture, from which the engraving was made, and which was originally exhibited in the Royal Academy in 1792. This and several others were engraved by Bartolozzi. The book was brought out by two publishers, Harding and Good, but all the plates excepting "The Resurrection" bear Harding's name only, while "The Resurrection" has Good's.

The Adoration of the Shepherds. A very beautiful composition, although the two angels dancing above lack dignity.

John baptizing Christ. Four angels form Stothard's variant of this oft-depicted scene.

The Descent from the Cross. Mary is lying fainting on the ground, supported by three other women.

The Resurrection. The dismay of the soldiers is well expressed, but the central figure is unsatisfactory.

The Holy Communion. The chalice is being offered to a kneeling group. One man buries his face in his folded arms. Another is holding out his hand to some unseen waverer.

Baptism. A family group of much beauty: the mother and infant especially. There is more individual character than usual in all the figures.

JUST BREECH'D.

[To face p. 184.

Confirmation. This is the picture which has been the subject of much eulogy. Four girls in white kneel before the bishop, who is attended by two other priests. There is a want of variety in the faces of the girls, who also bear a strong resemblance to the bishop, but their reverent attitudes are full of charm.

Marriage. The bride and bridegroom kneel before the officiating priest. Three figures behind them.

Visiting the Sick. A woman lies dying on her bed. A clergyman kneels on one side, and four children are at the foot. The children, as usual, are most natural in pose and expression.

Burying the Dead. A group of mourners stand by an open grave, at the head of which the priest in long surplice reads the service; behind him is the sexton with a spade.

David kneeling and playing the harp. Three other figures are behind him, and above, a half circle of singing angels.

Prayers at Sea. A group huddling round a broken mast. A clergyman in a long surplice extends his hands in supplication.

In 1792 Knight engraved and published a very beautiful plate, "Runaway Love."

> "He that finds the boy shall have
> The sweetest kiss I ever gave."

A lovely girl in the most graceful of drapery is looking for the truant love, who is seen on the left, with bow in hand, half-hidden by trees.

One volume only was published of Robert Pollard's "The Peerage of Great Britain and Ireland" (1793). It contains the following six illustrations by Stothard. Another, representing Lord Aylesbury carrying the Crown at the Coronation of George III., was engraved, but not included.

The Coronation of his Majesty George III.

Murray, Duke of Atholl, William, Earl of Tullibardine, and Viscount Stormont rescuing James VI. from a tumult.

Johnson, Marquis of Annandale. Matthew de Johnson defeating the Earl of Douglas, and taking his brother the Earl of Ormond prisoner.

Finch, Earl of Aylesford. The Honble. Heneage Finch pleading the cause of the seven bishops in the reign of James II.

Keppel, Earl of Albemarle, at the Siege of Lisle, when his Lordship's horse was shot under him.

The Duke of St. Albans bearing the Queen's Crown at the Coronation of George II.

The battle scenes in all these pictures have much spirit and vigour, especially the Annandale subject, where both the vanquisher and the vanquished play their parts to perfection. The paintings of this and of the last but one were exhibited in 1794.

A plate published by Hamilton in 1793, entitled, "Spring—The Lover's Dream," shows a girl standing on the shore anxiously watching a man who is struggling in the waves.

Various small illustrations bear the same date of 1793. Two of them are of the greatest interest, being the first executed for Rogers' Poems. These are described at page 120. Another reveals a buxom damsel in a gale of wind, which seems to blow her drapery from one quarter, while it bends nearly double a stout tree from the opposite. Two children by a table, the boy pointing out to his companion a moth fluttering round a candle, are very pretty. A cat is on a stool behind them. In another a nymph in dark drapery puts a wreath upon a seated statue, and again, another contains in a small oval space numerous emblems—a lion with sword in one hand, in the other a banner with the legend, "Labore et constantia," a tent, an elephant, guns, etc. Two large plates have for their subject episodes of Miss Lee's "Hermit's Tale"—Ethelinda carried by force to an armed knight, and her restoration to her father.

In 1794 Harding published a translation of Marmontel's "Belisarius," with six illustrations by Stothard, viz.:

THE POWER OF INNOCENCE.

[To face p. 186.

The blind Belisarius led by a child: a man in the background leaning on a staff.

Belisarius, sitting on a chair, the child behind him: beyond men are carousing round a table.

A girl throws herself before Belisarius, and embraces his knees. A youth supports a fainting woman.

An old man and a youth watch Belisarius sitting under a tree. (This picture was repeated in a subsequent edition.)

A kneeling man is gathering sticks in front of Belisarius. The youth and old man stand by. This also was repeated.

Belisarius joins the hands of a youth and maiden.

An edition, published by Johnson, bears no date, but it has four plates dated 1800, with the name of another publisher, Heptinstall. One of these and the title are by Kirk; two are a repetition of the plates already mentioned; the other is by Stothard, and is "Belisarius sitting with the child and two girls." The beauty of the child in this picture is remarkable even among countless instances of the artist's happy rendering of children. This peculiar gift is very apparent in a small plate which shows a schoolmaster sitting with two boys leaning against his knees; which may belong to the Royal Engagement Pocket Atlas Series.

The card of Jeffryes the Printseller shows a youth and maiden on a couch under a canopy, which is upheld by three flying Cupids; a very small vignette depicts a knight supporting a fainting lady beneath a tree; in a much larger plate are a group of men forging armour, and a very small design belongs to this year, 1794—a female figure with inverted torch standing by a tomb, on which is inscribed the name of "F. Biddulph, M.B. ob. 20 Janr. 1794 æt. 28."

Two large plates in the British Museum Collection bear the date 1809, but are stated to have been originally published in oval form in 1794. They are:

Zorayde, the beautiful Captive Moor, an episode from Don Quixote; and

Nina, deranged, teaching the Orphans to sing the Hymn; from Voltaire.

In the account of Stothard's designs for the "Novelists' Magazine" will be found a notice of those which illustrate the dreary story of Fénélon's "Telemachus." In this year, 1794, he executed a more important series for an edition published by Kearsley, viz.:

Telemachus relating his adventures to Calypso. The enchantress, a truly regal figure, is seated on the left, facing Telemachus. Mentor is sitting within a sort of cave in the rock.

The Triumph of Amphitrite. The nymph, half draped, is standing on a chariot carrying a child in one arm. A scarf wafts around her, held by winged cupids. Two Tritons hold the heads of the horses, which are very spirited, and the child's face is tenderly drawn.

Mentor and Telemachus shipwrecked on the Island of Calypso. They are clinging to a mast. Calypso stands above in a cloud, supported by a cupid. Her nude figure is very ungainly.

Cupid in the arms of Calypso. In a pretty wooded landscape, Calypso, fully draped, sits by a stream, clasping the winged god to her bosom. Four nymphs behind bend over her.

Telemachus overcomes Hippias. The son of Odysseus is clutching his prostrate foe by the hair, and is about to stab him A female figure is flying down to them.

The Nymphs of Calypso burning the ship of Mentor. Five nymphs and a winged cupid hold torches. In the distance Telemachus and Mentor are throwing themselves into the sea.

The Entry of Telemachus into the infernal regions. Telemachus advances with drawn sword. The ghosts fly around him. A subject more congenial to Fuseli, and otherwise marred by the drawing of the hero's legs.

Telemachus rescues Antiope from a wild boar. He stands with one foot on the slain monster. Antiope, in white drapery, is a graceful figure. Nymphs hold his horse and two dogs.

Minerva discovers herself to Telemachus. The scene is in a forest. He kneels on one knee with clasped hands. The goddess is draped in white.

A battle scene. Telemachus in his chariot, the horses of which are reinless, is followed in his impetuous charge by men armed with spears.

The original paintings of six of these had been exhibited in the previous year.

The Lady's new and elegant "Pocket Magazine" has a title, "The Muses making their offering at the alter [*sic*] of Literature." It has the pretty female figures we know so well. It is mentioned here, and not with other magazines, as another plate, "Passion subdued by Reason," —a girl reading in a trellised arbour, on which three cupids are clambering—may or may not belong to it. It contains also an unsigned vignette representing three cherubs in a cloud, which, if Stothard's work at all, is a very poor example of it.

A small plate, of the same publisher (Hogg), dated 1794, may belong to the preceding volumes, viz., "The Watchful Lovers,"—a girl and a man watching from a low cliff, in front of some houses, a vessel which is sinking in the waves.

A spirited group of blacksmiths—"the weapons of war beat into implements of husbandry"—illustrates a verse from Micah, and belongs probably to a Bible of 1795.

An ode by Dibdin in honour of the nuptials of the Prince and Princess of Wales has a little vignette of Fame, sounding a blast on his trumpet, in front of a circular temple. There is much beauty in this figure, as also there is in that of Achilles in woman's clothes, discovered by Odysseus, as he draws the sword from its sheath. A wedding picture, probably of the Prince and Princess of Wales, belongs to some periodical of this year.

A vignette for an American banknote—an old man and a weeping woman sitting by a bed, with the text, "It is appointed unto men once to die, but after this the Judgment,"—and a design in outline, the finished print of which was not published till the year 1834—three naked children clustering round a girl—all belong to this time, and testify to the demands for all purposes on Stothard's pencil.

A picture of Gil Blas and the Money-lender probably belongs to some magazine, while a rather large allegorical plate, published by Stockdale in this year, may have been issued separately. Six nymphs, with emblems of agriculture and trade, sit together; a ship is seen in the distance, and above are five pretty winged children with a festoon of flowers. "Nurs'd at Home" and "Nurs'd Abroad" are companion plates issued by Jeffryes, and "The Gipsy Fortune-teller," of the same publisher, is a large plate with the gipsy and two curious maidens, behind whom a handsome stripling is hiding. "The Wedding-day, or the Prediction Fulfilled," is evidently a sequel, but was not published until 1798 (by Granger). Children scatter flowers before the couple and their attendant friends. An edition of the "Pilgrim's Progress," published by Heptinstall in 1796, has three illustrations, viz., "The Muckrake," "The Shepherd's Boy in the Valley of Humiliation," and "Christiana prevails with her children to go on pilgrimage."

"The Economy of Human Life," written by Dodsley, footman, afterwards publisher, or, as some would have it, by Lord Chesterfield, has a frontispiece and three other plates. The former, representing a family in prayer, affords a subject in which the artist was shown always at his best. The others are:

"*By a virtuous emulation the spirit of a man is exalted within him.*" An angel is putting wreaths on the heads of a woman and three men, one in armour, another with palette and brushes.

"*Hear the words of Prudence; give heed unto her counsels.*" A girl, in white dress, is hesitating between another in sober black, and a seductive youth who takes her arm. Above hover three winged Loves with a festoon of flowers.

"*Happy is the man who hath sown in his breast the seed of benevolence.*" A very pretty group of a mother sitting in an arbour with three children—one at her breast, one at her feet, the third on her shoulder, pressing with his hand her cheek to his. Among Stothard's numerous representations of the innocence and sweetness of children there is not one which excels this.

A woman presenting a child to another, who is sitting, forms the subject of a card of admission to a grand concert at Freemason's Hall, and was used again for the Royal Cumberland Freemason's School. It is a charming picture, far too good for its ephemeral purpose. A plate, engraved by Bartolozzi, the subject of which I do not know, "Inuentada y presentada por Dn Rafael Ma de Aguilar," is evidently another instance of the employment of Stothard for trivial occasions. Three graceful girls are presenting a scroll to another with bow and quiver, and a greyhound at her feet.

An American Bill of Exchange, ascribed to the year 1796, has two laughing full-faces (identical), and between them a Greek head in profile. The same face, surrounded by a "glory," occurs again on the same plate with a gnome sitting on a pile of books, holding an umbrella over his head, on which an owl is perched. Two large circular plates, published by Harris, depict scenes of history. "Gardiner coming to seize Catherine Parr, is reproved by the King for his officiousness," and "The Divorce of Catherine of Aragon." She is on her knees

before the King, who looks much as John Bull does in the pages of "Punch" when further demands are made on his pocket.

Two female figures, one with a palette and brushes, hold a scroll. "Macklin's Poets' Gallery, Fleet Street, No. 39."

Three small plates illustrate some Eastern story:

A man sits alone on a bank under a tree.
A girl leans against a tree, and is accosted by one in rich attire, who is followed by an older one. Both carry pick-axes.
The same prince and lady, with the old man and a girl, visit a hermit, who sits reading.

Four pictures illustrate some book on ecclesiastical history, published by Button in 1797, viz.:

Calvin taking leave of the senate at Geneva.
Conversion of Justin Martyr.
Luther before the Diet of Worms; and
Conversion of a Hindoo Devotee by a Danish missionary.

All are commonplace.

A design for a monument to David Garrick belongs to this year, as does a frontispiece entitled "The Origin of Christianity," showing four figures of different races kneeling before a female figure with emblems of religion. Two plates in mezzotint, by Blackberd, may have been independently published (by Heptinstall) or in a book. A large circular plate, engraved and published by John and Henry Richter, "Christ Consecrating the Sacrament," is noticeable chiefly for its rich border of corn, grapes and vine leaves. A vignette of a Sancho Panza-like man sitting surrounded by beasts and birds, belongs to this year.

Dr. John Gregory's "A Father's Legacy to his

Daughters," published by Cadell in 1797, has four illustrations, which were again used in the same publisher's edition of 1808. They are:

Religion. A girl kneeling at a prayer desk.
Conduct and Behaviour. A party of ladies and gentlemen at tea.
Amusements. Three girls sitting under trees with needlework, books, etc.
Marriage. The bride and two maids on one side, and the groom and two men on the other. The clergyman is standing *behind* the altar.

Two plates illustrate Gifford's "Baviad and Mæviad," published by Wright in this year. In one, "And Anna frisks and Laura clasps her hands," a poet is reciting his verses to a company, and the scene is depicted with much humour. "Reams of outrageous sonnets, thick as snow," is one of the lines to which the other picture applies. A man sits at a table by a roaring fire, and two girls hurl manuscript at him from the door. To this year also belongs "Sonnets and other small poems by T. Park," published by Sael. Two plates, engraved by Medland, bear our artist's name. In "Glory and Envy" Glory in white drapery incites a youth upwards on a rugged path; Envy, a hag clasping a snake, crouches on the ground. In "Seduction" a girl clasps the neck of an old woman who sits with her spinning-wheel near her cottage door, reading a letter.

A small plate of Britannia with four girls, one of whom is on her knees before her, was published by Ginger in 1798. The date and publisher of an oval of "Cicero discovering the Tomb of Archimedes" are unknown; and the same must be said of "Lavinia," a very charming maiden sitting on a garden seat in an arbour. Two tulips are in the right-hand corner of the picture.

"Lavinia," another very pretty picture of a girl in white sitting in an arbour with tulips around her, was engraved by Button, 1798, and again by Cooke in 1808.

Cadell published in 1798 an edition of Shenstone's Poems in two volumes. I cannot state how many illustrations it should have, but there are at least two frontispieces, in one of which three girls are preparing garlands with which to decorate a large vase, and in the other a man in Scotch dress is playing a pipe to a girl who sits by his side. Another plate shows the choice of Hercules. The demigod sits under a tree clasping his club. On one side of him in simple garb is Virtue holding a sword, on the other is Pleasure, to whose skirt a naked Love is clinging. Other pictures illustrate that unfailing theme, the Schoolmistress. In one she is sitting surrounded by six children, boys and girls; in the other she is at her spinning wheel, while a boy reads by her side, and others sit or stand around, one of them munching an apple behind his book. Both are delightfully treated. Stothard designed other renderings of this subject, which no one could do better.

A small plate has the lines:

> "O shame of Britons! In one sullen Tow'r
> She wet with royal Tears her daily cell."

The young captive is resting her arms on the sill of a heavily-barred window.

From 1798 to 1801 Cadell was publishing an edition in 12mo of Robertson's Histories, with illustrations by Stothard. None of these has much merit beyond the general design and grouping of figures, while in most there is the lack of facial expression, too characteristic of much of his work. The hooting of the populace, how-

ever, at the unhappy Queen of Scots, in the "Scotland," is adequately rendered, and it may be mentioned that the artist spares us the final scene on the scaffold, but shows her listening to the last consolation of religion.

"History of Scotland during the Reigns of Queen Mary and King James VI.," fifteenth edition, 1797 (plates dated 1798), 3 vols.

Vol. I. *Robert Bruce and the Nobles.*
Queen Mary's departure from Calais.
II. *The Death of Rizzio.*
Bothwell meeting the Queen.
Queen Mary conducted by Kirkcaldy to Edinburgh.
The Battle of Langside.
Death of Queen Mary.
III. *Gowrie's Conspiracy.*
Entry of James I. into England.

"History of the Reign of the Emperor Charles V.," ninth edition, 1799.

Charles V. with his adherents. (Frontispiece.)
A group of armed men.
Joanna watching the body of her dead husband. (Frontispiece.)
Ximenes' reply to the remonstrances of the Grandees.
The Battle of Pavia.
Assault of Rome.
The Peace of Cambray. (Frontispiece.)
The entry of Charles V. into Tunis.
The Landgrave of Hesse before the Emperor.
The Treaty of Passau.
Charles V. resigns his crown to Philip.
Charles V. at St. Justus.

"A History of America," eighth edition, 3 vols., 1800-1801.

Vol. I. *Feast of American Indians.* (Frontispiece.)
The First Discovery of America by Columbus.
Columbus presenting the products of the New World to Ferdinand and Isabella.

Alonso de Vallejo offering to release Columbus from his fetters.
Balboa discovers the South Sea.

II. *Father Bartholomew de Olmedo dissuades Cortes from destroying the Idols of Tlascala.*
Montezuma's first interview with Cortes.
The Death of Montezuma.
Luque, with the two brothers Almagro and Pizarro, ratifies their contract.
Pizarro seizing the Inca Atahualpa.
Pizarro's expedition over the Andes.
Gasca blessing and encouraging his army.

III. None.

"Polemo," with a reference to "youthful excess" (1799), belongs probably to some magazine. A man is haranguing a heterogeneous group on a bench. "Behold, two men of the Hebrews"—the intervention of Moses—has little interest. There is humour in the group from Hudibras, one member of which is on his knees looking through a telescope. A capital letter for the Policies of the Amicable Insurance Company shows the father expounding the parable of the bundle of sticks to his four sons. An "Orpheus with Lion and Lioness," designed for a music book, is a new rendering of a very familiar subject. "A Cassory Horseman," said to be "drawn by Sing ay Bey," "Hare Hunting," and "Tiger Hunting," both engraved by Heath, belong to "The Indian Sportsman," published by Debrett in 1800, and two plates, "What magnificent ideas of the Creator," a youth and maiden contemplating a landscape, and "By contemplating the works of Creation," an old man and a girl looking at the stars, are evidently companions.

Four pictures of some interest illustrate Mackenzie's "Man of Feeling," published by Cadell in 1800:

"The beggar had by this time come up, . . . and asked charity of Harley." Harley is sitting under a tree, nursing one leg; the beggar, a sturdy creature, with staff and dog, is holding out his hat.

"The girl cried afresh; Harley kissed off her tears as they flowed, and wept between every kiss." Harley is bending over a little girl and boy. The beggar is on one side, holding a handkerchief to his eyes. Behind is a woman.

"His daughter was prostrate at his feet. 'Strike!' said she, etc." A girl with outstretched arms kneels before a man holding a drawn sword. Behind her a young man extends his hands in supplication.

"He seized her hand, a languid colour reddened his cheek, etc." A young man on a sofa, supported by pillows, holds the hand of a shrinking girl by his side.

Bearing this date also is a "frontispiece Vol. I.," published by Cadell, illustrating a scene from "Artaxerxes" (Act I., Scene 13), "Arbaces is the criminal."

Seven illustrations to an edition of "Don Quixote," published by Miller in 1801, are generally more spirited than those of the "Novelists' Magazine." They represent:

The Tossing of Sancho in the blanket.

The Ceremony of Shaving the Beard.

Dorothea. In boy's clothes, making her toilet by a stream.

Sancho's Supper. The removal of the food by two graceful pages.

The Disenchantment of Dulcinea. The figure of Dulcinea, richly habited, is a blot upon the series.

The supposed Death of Basilius the poor. Basilius on the ground surrounded by knights, etc., and one lady, who holds his hand.

The Quarrel between Don Quixote and the Goatherd. The latter, on his knees, is clutching the Don by the throat. Sancho tries to tear him off, and other men are gesticulating. The mild interest evinced by the goat is an unconscious bit of humour.

A vignette of a beehive surrounded by flowers; a picture of a ship passing in a canal over a bridge, under which other ships are sailing, illustrate a "History of

Manchester," published by Stockdale. I cannot trace the origin of two pictures of Eastern subjects—soldiers before a chief on his divan; by his side a girl in white with uplifted hands—a man about to stab a girl whose waist he holds, stayed by another with drawn scimitar.

The shop-ticket of Collins, miniature painter and print-seller, is somewhat similar to those designed for Jeffryes. Here the male figure sits in a chair; behind him, with one arm round his neck, "the Corinthian maid" traces his shadow on the wall behind—the origin of portrait. Three Loves are bearing a scroll above, and a bigger one stands with a torch in his hand.

The seventh edition of "Sonnets and other Poems," by W. L. Bowles, published by Cadell in 1800, has one illustration bearing Stothard's name, "Hymn to Woden," in which two men and a girl are riding over prostrate warriors. Another, not signed, representing Hope with her emblem, sitting on a cliff over the sea, is probably not his work.

"Poems," by John Penn, published by Hatchard in 1801, in two octavo volumes, is illustrated by subject pictures by Smirke and by landscapes. With these is one by Stothard, which combines both branches of art. Two girls, one in black and one in white, sit on a garden seat under a flowering tree; a man in hood with a cloak over his arm, is approaching them. The subject is from Petrarch:

"Ella in sedea
Humile in tanta gloria," etc.

The picture is a very pretty one on account both of its figures and of its sylvan landscape.

"The Field of Mars," published by Robinson in 1801, has a frontispiece to each of its two ponderous quarto

volumes. That of the first, which is not signed, is evi dently not Stothard's work. The other, which, like it, is allegorical, bears his name, and is best described in its own explanatory letterpress: "Britannia, whose seat is permanent on a rock, supported by Wisdom and Strength, under the characters of Minerva and Hercules, whilst Mars and Neptune, as protectors of Commerce, introduce her with the Products of the Universe in her train."

In 1802 Ackermann published a plate after a painting by Stothard of Alfred in the Danish camp, which is no better or worse than most of his historical pictures. A portrait of Dante for an edition published by Cadell in this year affords room for two figures of angels as supporters. An unfinished plate for the Foundling Hospital shows a mother with babe on her lap looking despairingly at water, from which an angel with one child in her arm, and two others clinging to her skirts, is drawing her away. Another angel in the sky points to a building which, sketched only as it is, is evidently the institution founded by Captain Coram. A plate of similar intent, for the Magdalen Hospital, shows three girls issuing from a portal, and rescuing one on the ground from the snake of sin, which hisses at her. The lurid landscape in this picture is effective. In a vignette, a woman standing on a cloud puts wreaths upon the heads of a girl holding a cup, and a man with a spear, beside whom is a dog. Other pictures are equally hard to trace to their source. "Frontispiece to Domestic Happiness" shows a girl in a white dress sitting in an arbour; "The Victim" is a girl with hands upraised in terror, from whom flees a man attended by cupids in the air. A picture, engraved by Cromek, and published by Cadell in 1803, with the lines:

"A sleepless wife and children hear the sound,
Start from their beds . . .
And lo! a husband and a father bathed in gore."

shows an affrighted group, a man, two children and two women, one of whom holds a candle, and the other bends over a prostrate man, by whose head lies a pistol.

A peacock, with tail outspread, standing on a javelin, forms a title vignette for a book published by Cadell in 1803, which may or may not contain a picture of three draped girls garlanding a statue of Apollo, and of a lady meeting an archer under some trees, beyond which is seen a castle. "A Pilgrimage to Canterbury" contains the germ of a more ambitious work. Armstrong's "Art of preserving Health," published by Cadell in this year, has four illustrations, viz.:

"When through the serenity of heaven." Three men are lying on the ground: above them is an angel in white drapery.

"O comfortable streams, with eager lips." A youth sits by a stream, drinking from a cup.

"'Twas all the business then to tend the sick." A group in some ruins. An old man tends a woman in white dress, who leans upon another.

"Such was the bard whose heavenly strains of old." David with his harp is on one knee before Saul. The artist doubtless tried to express on the king's countenance his melancholy madness. The result is unfortunate.

Raymond's "History of England," a heavy quarto volume without date, was published by Cooke, probably in this year, with many full-page plates, portraits, and others, by Wale. There is one only by Stothard, representing the Burning of London by Boadicea, which has much spirit. A plate in similar setting, and probably belonging to the same date, represents "Dagon Falling before the Ark of God," for Maynard's "Josephus."

A pretty picture of two children, one hugging a doll was published both plain and coloured by Browne in 1803. To this date also probably belong the illustrations of scenes from various plays. One from "A Bold Stroke for a Wife" shows a bully, behind whom another is hiding, threatening a lady with his sword. She holds a dagger, and is held back by her mother or duenna. One from "Douglas" shows a mother embracing her son before a castle; below are seen soldiers and horses. In another, which may be also from "Douglas," a girl is lying over the prostrate body of a kilted youth. Behind, a highlander appeals to heaven, and the mother wrings her hands. One shows a lad lifeless on the ground, and round him are five men, one with a white beard, uttering reproaches and threats. In the "Mysterious Mother" a woman in black stands between a girl and man on their knees, she with her face hidden in her arms; and in another, an old servant or shepherd is kneeling in supplication before two ladies in black. Again, a girl dressed in white sits disconsolate on the ground; behind her are knights and ladies. Several obviously illustrating scenes from Shakespeare are described elsewhere.

In 1806 Cadell published Dryden's Fables from Boccaccio and Chaucer, which contain eight illustrations, dated 1805, by Stothard, viz.:

The Cock and the Fox. Two women, one wringing her hands, rush out as Reynard makes off with his prey.

The Wife of Bath's Tale. The knight appealing to the queen; the old woman holds his arm.

Sigismonda and Guiscardo. Sigismonda holding the cup, in which is Guiscardo's heart: two ladies on each side of her.

Theodore and Honoria. The Vision. Girls huddled on the ground behind three men, who draw their swords as the ghost-horseman slaughters the prostrate woman.

The Flower and the Leaf. The lady in the arbour watches the armed men ride by.

Cymon and Iphigenia. A third rendering of this favourite subject. Three attendants sleep in the foreground.

Palamon and Arcite. Theseus on horseback. On each side a man in armour.

Palamon and Arcite. Theseus on a throne, joining the hands of Palamon and Emilia.

Another set of small pictures, published by Longmans, illustrates plays, viz.:

George Barnwell. Barnwell sits with his arm round Milwood's waist, by a table on which are fruit and wine.

Rule a Wife and Have a Wife. Estafina and the Copper Captain. He is dancing on one leg, as she offers some object to him.

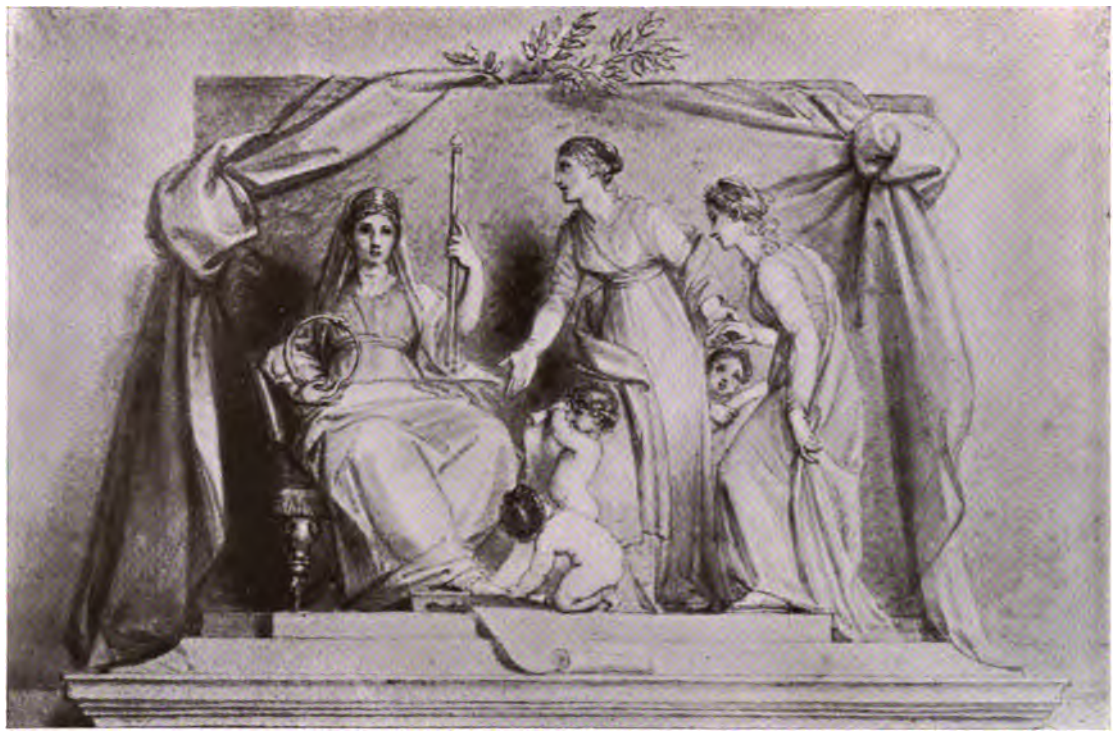
The Gamester. A man sitting on the ground, a pistol by his side, is supported by a girl. Behind, another girl stretches out her arms in horror, and a man is kneeling.

(Unknown.) In a dungeon a girl in white clasps an old man round the neck. A girl, more sombrely clad, is weeping.

The first is a very good example. All are engraved by Engleheart, excepting the fourth, which is Rothwell's work, and was not published on account of its inferiority.

An admission ticket for the Cambridge Commencement Musical Festival of 1807 reminds us that Stothard never ceased to receive the most trivial of commissions. St. Cecilia, with two small angels, sits at the organ, before which are other musical instruments. A man with a lyre stands in front. A plate for "Tom Jones," published by Hunt in this year, illustrates an incident not often chosen, viz., from bk. xii., chap. xii., viz., the visit of Tom and Partridge to the gypsies in the barn. The scene, in which many figures take part, is spirited and picturesque. A pretty picture, published by Miller, illustrates the lines:

> "To whom the whiles their meet retreat beside
> A stream, meandering flow'd in azure pride,
> The Naiads."



DESIGN FOR A DIPLOMA.
(FAME BRINGING FORWARD MERIT TO BRITANNIA.)

[To face p. 202.

A youth, fingering his pipe, sits with a maiden beneath trees on a river bank, from which two nymphs emerge.

Jago's Poems, in Park's Collection of the "Works of the British Poets," published by Sharpe, 1807, etc., are illustrated by one plate, viz.:

Edgehill. "*So they, long sever'd, meet in close embrace.*" A girl and a man in armour clasped in each other's arms before a table, on which are a crucifix, a book, and two candles.

Stothard's other contributions to this collection of the poets, the sixty-six volumes of which each have one illustration, and on which many artists were employed, were one for Thomson, described elsewhere; one for Philips, a youth playing the harp in a wood (three shepherds listening below, and behind his shoulder a roe-deer peeping through the trees); one for Hill, "The Distinction of Ages," a warrior and two boys, and an old man warming his hands by a fire; and two for Isaac Watts, viz.:

Launching into Eternity. "Death is the storm, she smiles to hear it roar." A girl and a man in a boat on a troubled sea, she steering with a paddle. In a heavy black cloud above Death is seen.

Cradle Hymn. "Hush my dear, be still and slumber,
Holy angels guard thy bed."

A mother watches her infant in a cradle, behind which are two guardian angels. Above, in brilliant light, are two cherubs. No praise of this exquisite picture could be exaggerated. Another rendering, for Suttaby, in 1814, is hardly inferior.

Two views of Hafod, and a portrait of Colonel Johnes, its proprietor, and the artist's friend and patron, belong to this date, as does a little plate in mezzotint, "Infancy, Youth, Manhood and Old Age," which reproduces the illustration for Hill, mentioned above.

An edition of "Don Quixote" in four duodecimo volumes, published by Sharpe in 1809, gave Stothard yet a third opportunity for exercising his art on that classic work. The illustrations are a vignette title and a frontispiece to each volume. The latter are a trophy of armour over a well; the ass and the false ass; the ass with a trophy of armour and a mask; a wand issuing from a cloud, and the dishes going off on wings. The plates are:

The Installation of Don Quixote. He is kneeling before the innkeeper and others.

Sancho persuading the Don to marry—as they ride side by side.

Sancho and the Duchess. He sits by her side; the duenna and the ladies behind.

The Ball. The Don is dancing between two ladies, one in black, one in white. Sancho behind the latter.

Another volume of Suttaby's dainty Miniature Library is "The Works of Benjamin Franklin" (1809). The vignette is of two men playing chess, a figure of Britannia above them; the plate which illustrates "An Allegorical Dream" has the legend: "Each read in his brother's heart the sentiments of affability," etc. A youth and a girl embrace beneath a palm-tree; a man in a black cloak is apostrophizing; another girl is in the background.

To the year 1809 also belong Stothard's further illustrations of another of the world's classics—"Gil Blas"—which, we have seen, formed one of the "Novelists" of Harrison Sharpe's edition, is in four miniature volumes, each of which has a title-picture, and one other, viz.:

Vol. I. *Gil Blas and the Beggar.*
The Canon's Gluttony.
II. *The Arrival at the Hermitage.*
Don Raphael's Party Surprised.

III. *Gil Blas and the Duke.*
Count Gallieni's Baboon.
IV. *The Marriage of Gil Blas and Dorothea.*
Scipio relating his history.

A frontispiece to a hymn-book for the Foundling Hospital represents the cardinal virtues. Faith sits with a book, Charity nurses an infant, and two children cling to her skirts. Two cherubs above carry a scroll. An edition of Gay, in Suttaby's series, has a plate:

"Wide o'er the foaming billows
She cast a wistful look."

A girl in flowing draperies sits on a rock overhanging the sea. I may mention here Stockdale's superb edition of Gay of 1793-5, which among its numerous illustrations has one or two which may be Stothard's work, but which, like the rest, bear only the name of the engravers.

"The Panorama of Wit," published by Sharpe in miniature form in 1809, has on its title-page a very pretty picture of two cupids blowing bubbles. In the following year Cadell published Cromek's "Remains of Nithsdale and Galloway Song." This has for title a group of many figures—of "manners lingering yet in Scotia's dales."

In 1810 to 1812 Sharpe published "Elegant Extracts" in at least twelve small volumes, but I have found no trace of them, excepting in the illustrations preserved by Mr. Balmanno, which may or may not be all.

For "Speeches," a youth in student's gown, standing on a dais, is reciting Shakespeare; three others are on the steps. For "Larger Poems" is a subject from Hayley's "Triumphs of Temper"—a man in Eastern garb regards with indignation a youth and damsel. "Humorous and Satirical" has the text: "Friend, you grow warm. I tell you the book is lost." A bookseller, behind his counter, in altercation with a customer. Another picture shows a man praying at a bedside; a candle

is on a table behind him. In another a man is writing in bed in a garret:

"There, in a lonely room, from bailiffs snug,
The Muse found Scroggin stretch'd beneath a rug."

The last is interesting for its subject—Eton boys playing hockey—with the lines from Gray:

"No sense have they of cares to come,
Nor care beyond to-day."

All these illustrations are drawn with great care, and have the dignity, beauty or humour which the subject of each demands.

A frontispiece to W. R. Spencer's Poems, published by Cadell in 1811, shows a woman leaning against a pedestal, on which are three urns; and then after a generation we find Stothard again finding inspiration for his art in "Sir Charles Grandison," of which Suttaby published an edition in his Miniature Library.

Clementina and Camilla in the Cremonese. In front of a Doric portico, Sir Charles disarms Olivia.

Sir Charles proposes marriage to Miss Byron.

Father Marescotti listening to the conversation of Sir Charles and Clementina.

Sir Charles rescues Miss Byron. The assailant lies with his leg in the wheel.

Miss Byron railled (sic) into a confession of her love for Sir Charles. The three girls at the foot of a bed.

Sir Charles meeting Lady Grandison and Clementina in the Garden. He stands between them under an arch of trees.

A larger plate forms the frontispiece, and only illustration to an edition published in the following year, and depicts the marriage of Sir Charles Grandison. Bride and bridegroom have each four attendants. The east window of the church is blocked up. Another edition of Shenstone, in Suttaby's Miniature Library (1812),

HOPE GIVING ENCOURAGEMENT TO ORPHANS.

[To face p. 206.

has on the title-page a graceful girl walking barefoot on a heath, and for frontispiece another variant of the inexhaustible subject, the Schoolmistress, who this time, still not neglectful of her wheel, is pointing out a letter in the book to the fair-haired little boy on her knee. Through the open door trees are seen. All these "Schoolmistress" pictures are delightful, and it is difficult to choose between them. None, however, surpass this one in the beauty of the children's faces. In the same series is a frontispiece for Ovid, the story of Narcissus. Five nymphs find the flower; one has a water jar—a very charming group.

A large plate of Boadicea in a chariot with her daughters, invoking the vengeance of her people upon the Romans, was engraved by Sharp, and published in 1812. The chief figure, as is so frequent in the artist's rendering of historic subjects, lacks expression.

The illustrations to "Wayland's Ladies' Annual Pressent [*sic*] or Pocket Companion" for 1814, published by Suttaby, are among those which I have been unable to trace to their source, nor indeed am I certain that all of the following belong to it. The title vignette shows a lady in white playing with a squirrel, whose house, shaped like a kennel, is placed on a broad pedestal. The frontispiece depicts three Indian jugglers, one squatting and playing with balls. On each side sits a group of spectators, ladies predominating. An illustration of "Watts' Cradle Hymn" differs much from that already described. Here there are no guardian angels, but five cherubs watch from above. One of Akenside's lines:

> "Or as Venus when she stood
> Effulgent on the pearly car, and smil'd," etc.

reveals the goddess naked in a shell upheld by two

Tritons blowing their "wreathed horns." Two Loves, one with torches, one with bow and quiver, herald her birth.

Three illustrations of Faith, Hope and Charity are distinguishable by the Gothic architecture of their setting, and are remarkable for their badness. Faith is on one knee, the other supporting a book. Hope sits looking at a light on the horizon beyond a gloomy sea, and Charity has three children clambering round her. The face of the greatest of the Virtues is a caricature, for which I hope the engraver, Worthington, is responsible.

A dinner-card of the anniversary meeting of the Guardians of the Asylum (soldiers' orphans?) for May 9th, 1816, is headed by a design, on one side of which soldiers are lifting a dying officer, on the other three children cling to their mother. This pathetic picture forms a grateful contrast to those last described. A small plate of Milton dictating to his daughters, in a book published by Sharpe, belongs to this year. A large folio plate, engraved by Worthington and published by him, commemorates the establishment of the British and Foreign Bible Society. Britannia is recommending to the attention of different nations the sacred records, which are held by angels. Four vignettes in proof, engraved by Hopwood, but bearing no indication of subject or of publisher, are stated to be extremely rare. In one a man, nearly nude, clutches a rock, in another a man in a nondescript dress is clasping a girl; deer, rabbits, and birds are beneath the adjacent trees. A king sits on a throne between six men, three on each side, four are youths lightly clad, one of them holding a caduceus, another is a bearded man wearing a college cap. In the last a girl turns for support to a man, whose wrist she holds; another in diaphanous white

drapery is pointing to an arch of trees, beyond which are revellers. The composition suggests an eastern variant of the choice of Hercules.

Two vignettes represent respectively England and Ireland sitting by the sea, each with emblems of husbandry, and may belong to Wayland's "Ladies' Present."

A small plate, published by Longmans in 1817, "Fatal Curiosity," illustrates Lillo's Tragedy; "Agnes, you are quite dismayed," illustrates Act III., Scene II. of a play, and represents a man asleep on a bed, while another is apparently stabbing a lady in the back. This plate is similar in form to those published in 1806 (p. 202).

A design for a painted window illustrative of the Battle of Nevill's Cross may belong to the year 1819, as also a cupid, drawing his bow as he flies, and a pretty picture of a mother enticing a child from the brink of a precipice by uncovering her breast, thus differing from the "Rogers" rendering of the same subject.

In the year 1820 Stothard seems to have contributed first to the exquisite editions of classics, ancient and modern, which were now being issued from the Chiswick Press, each volume of which is enriched by a frontispiece. One of those for the two volumes of "Captain Cook's Voyages" shows a native chief stepping on a plank to the voyager's boat amid the hesitation of his followers. In the other the natives evince their wonder at the two Europeans riding on horses.

For Bacon's "Essays" (1822), a girl with folded arms and a star on her forehead, stands on a globe surrounded by clouds, and the "Vocal Lyre, a Collection of Songs," of the same year, has a pretty presentment of Titania lying asleep on a bank, surrounded by fairies, who fly and sport among the flowers. "Franklin, the Whistle"

is inscribed on another plate, evidently from the same press. A whistle lies on the ground; four boys and girls regard it with concern, while another girl tells her mother what is evidently some childish tragedy. "The Book of Utility," collected and arranged by Thomas Tegg, was published by him in 1822, and is an encyclopaedia of useful information on subjects ranging from the British Constitution to Cornplasters. It has a frontispiece by Stothard, engraved by Davenport, which recalls the complicated allegories of earlier years, while the spelling of the artist's name with a final "t," frequent then, is hardly complimentary to a Royal Academician of long standing. Three damsels, with emblems of Agriculture, Manufactures, and Commerce, are sitting on stone steps. Above them stands one holding a scroll—Literature—and higher still another with a globe—Science—looking up at the sky, starry between clouds. The frontispiece of Blair's "Grave," 1823, depicts the Resurrection. Angels descending blow trumpets, and men and women break from the tomb. In the "Castle of Otranto," a man supports a fainting girl on one knee. On one side a man stands horror-struck, on the other a friar, with long white beard, points to the monstrous figure above. "The old English Baron, a Gothic story," by Clara Reeve, shows a youth on bended knee kissing a lady's hand. Two other young men, and three of maturer age, look on. For Pope's "Essay on Man" we have another variant of Hope pointing to the sky. I am not certain if two designs for the "Seven Champions of Christendom" come from the Chiswick Press or not. In one Merlin is showing three girls with lyres to a knight sitting in a chair, in the other are two knights in mortal combat, one piercing the other with his spear.

"Gems of Lyric Poetry," published in 1824, has a title-picture of a man and wife sitting in a porch covered with flowers; she is spinning; one child on his shoulder is caressing his face; another, bigger, clings to his knee. "Gems of Devotional Poetry" has a similar picture of an old man, a girl and four children on their knees; above them are angels, one of whom plays on a lyre.

The "Shakespeare" of 1823 to 1826 is described with other illustrations to the dramatist.

A series published by Tegg of various authors in 1825 has some good examples of Stothard's later work.

Lord Chesterfield. The three Graces, holding a festoon, stand on a plinth behind a seated Britannia. The last is a dignified figure, while the Graces fully justify their name. In other pictures, the subjects of which are doubtful, we see a maiden skipping across a flowery meadow, attended by two flying loves;—a man with a spear, dead beasts by him on the ground, looking up at a half circle of angels;—and what, in intent at least, is a choice of Hercules—a girl offers a cup to a young man, who is drawn away by Pallas, with helmet and spear; one cupid clings to the skirts of the temptress, three others fly above with a festoon. All of these were published by Tegg. There is much humour in a group of five persons illustrating a Jest-Book the centre of which is a very stout and jovial man. The "Discovery of Romulus and Remus" is remarkable for the admirable drawing of the wolf. Another picture shows us a running maiden, attended by two youths, all three bearing torches. Behind them a man is picking up a flagon.

To the year 1825 belong two large mystical pictures for "The Psalms" of an Eye and an Ear. In each the sun is obscured by a disk, and sea and mountains form the foreground.

Two plates of about this time seem to be illustrations of scenes from the "Arabian Nights." In one the hero is carrying off a struggling woman on his flying horse;

in the other an eagle snatches a man's turban from his head. The frontispiece to Mavor's Spelling Book is dated 1821. The earliest edition in the library of the British Museum is of 1826, and is the three hundred and twenty-second! There are other illustrations—of animals, etc.,—in the style of Bewick. The frontispiece is very attractive, reminiscent of the Shenstone pictures of earlier days. It consists of three oval pictures, set one over the other in a floral frame. In the highest a dame holds a book listening to one of her pupils. On one side a group of girls are intent on their books, on the other, four of the five are sewing. The expression and pose of each are natural and distinct. In the second a young master in a hat sits at a tall desk holding a cane, the boys standing around him, all wearing short tail coats. In the lowest picture an old man sits in a chair; three smaller boys stand by his side, and beyond others write at a table.

"Memoirs of George III.," by Robert Huish, published by Kelly in quarto in 1821, has two plates bearing Stothard's name, one of which depicts the Royal Family in 1787, the other, the King relieving a debtor and his family in Dorchester Gaol. Other illustrations have no signature, and are very inferior.

The engravings illustrative of the Wellington shield, designed by Stothard, were published in 1822.

Eight illustrations to Southey's Poems, published by Arliss, belong to this year. They recall the pictures of poets and novelists of many years ago in their ornamental settings, the fashion for which had passed.

Thalaba, Book VI., 7. A girl throws her arms round a man, who has just pierced her assailant with an arrow.

Thalaba, Book III. A youth lies on a bank, a dog by his side.

Curse of Kehama. Retreat. A girl, in white, at the feet of a stout old man.

NOW ARTHUR-SEAT SHALL BE MY BED,
THE SHEETS SHALL NE'ER BE WARM'D BY ME:
ST. ANTON'S WELL SHALL BE MY DRINK,
SINCE MY TRUE LOVE'S FORSAKEN ME.

[To face p. 212.

Curse of Kehama. The Funeral. A girl presses to the side of a man who walks between files of soldiers.

Roderick, Vol. I., Book II. An old man,—monk or hermit,—lies asleep. Above, in a cloud, Britannia emerges from a fierce scene of battle.

Roderick, Vol. II., Book XXIV. A monk and girl embrace before an altar. A man, in armour, lies prostrate.

Madoc, Vol. II., p. 120. A man and woman with a lamp find a sleeping infant.

Madoc, Vol. I., Book XIV. A child leans on the knee of a youth who plays the harp. A woman holds her robe to her eyes.

An illustration to "Maria, a tale," published by Wright, depicts the hero and heroine planting two "trees." "Dangerous Errors," with the text, "Lord Tavernier as he pressed the bending, fragile form of his daughter to his heart," etc., would seem to belong to one of the annuals, of which there was soon to be so abundant a crop; as also a deathbed scene, where a man sitting on the end of a bed, whose occupant's lifeless hand he holds, turns for consolation to a girl who stands beside him. There is pathos in the picture, marred by the stage trick of pressing one hand to the brow.

Peter Coxe's poem, "The Social Day," has long enjoyed a great reputation on account of its illustrations, one of which, known as "The Broken Pitcher," by C. Warren, after Wilkie, is believed to be the earliest example of steel engraving in England. Stothard contributed three designs, the first and last in collaboration with J. B. Papworth and J. Stephanoff respectively. They are:

"Orlando showed his generous mind
Leaving due legacies behind."

An old man sealing his will in the presence of three others.

"Retired and in domestic hours,
Delightful then are children's powers."

An elderly father, a mother, and two children.

"And evenings then of graceful leisure
Leave a rich fund of mental treasure."

A man reads a book to his family, the youngest of which, with a doll under her arm, sits at his feet. It is curious in this picture that the reader holds the book at arm's length, a habit rendered necessary by one form of failing sight.

A poorly designed picture of a girl sitting by a mountain tarn, with the lines:

"Now Arthur Seat shall be my bed," etc.

was published in Edinburgh, 1823, and the music of "Flowers of the Forest" has a heading of country maidens, one of whom is milking an ewe, which has more of Stothard's old spontaneous grace than this later work usually shows.

Zimmermann's "Solitude," published by Griffiths in 1824, has a title vignette and two other illustrations. In the former a man in helmet and cloak goes to take a wreath from a woman on a throne; another woman, on whose knee a Silenus-like person rests his head, tries to draw him back. One of the plates represents a girl sitting in a cloud; three winged Loves blow bubbles; in the other a man in dark tunic, wearing a wreath of laurel, looks back on a fair maiden, who comes from a cloud attended by two cupids.

About this time Pickering was publishing his lilliputian editions of classics, some of which have frontispieces. "Catullus, Tibullus and Propertius" has a group of nymphs and fauns; "Horace" has a picture of Venus stepping from a shell, attended by young sea-gods, cupids flutter in the air above her head. To 1824 belong also a

THE YOUNG ITALIAN.

"*TALES OF A TRAVELLER*"—*WASHINGTON IRVING.*

[To face p. 214.

vignette of the fall of the angels, above whom two of their vanquishers blow trumpets, and a plate of the "Assumption of the Virgin" between two files of adoring angels. Both these pictures are very characteristic, the former of the artist's grace and dignity, the latter of his power of depicting rapid movement.

The poems of Alaric A. Watts are illustrated by two plates, viz., "The Closing Scene," a girl embracing a dying man, who lies on a couch under a canopy, and "The Profession," a girl receiving the veil from a priest; on each side is a row of nuns, one in white, the other in black; over the altar is a painting. There is only one other illustration in this volume, a very beautiful landscape vignette by Brockedon.

A medallion portrait of Voltaire, after a bust by Houdon, supported by a woman unveiling herself to a monk, was designed by Stothard, and published by Hunt in this year; and by Hurst, portraits of Harry Stoe and Angerstein, and in the following year of James Palmer. These are interesting; portraits by Stothard, apart from the theatrical ones of many years before, being very rare.

An interesting set of plates illustrates Washington Irving's "Tales of a Traveller." Two of these show that the artist was still able to depict scenes of humour with his old spirit. They are:

The Young Italian. A handsome youth tearing himself away from a balcony, from which a girl waves him her farewell. The original drawing of this is in the Dyce collection at South Kensington, where it is called "Romeo and Juliet."

The Bold Dragoon. A man behind a door looks with fright upon a dwarfish figure in a nightcap, who is entering the room. The furniture is dancing madly, and the tongs are clasping the shovel.

German Student. A woman sits at the foot of an out-door staircase. Her head is bowed, and her hair falls loosely into her lap. A tall man in a cloak stands by, holding an umbrella.

Walfret Webber. An old man sits up in bed, and looks fiercely at the portly lawyer, who sits at the foot of it. A girl stands behind the curtain, and an old woman sits knitting. A kitten plays with the ball of wool.

The Young Robber. A girl sleeps on a bank; behind her is a man with a dagger.

Walfret Webber; or, Golden Dreams. A party of men are smoking and drinking round a table. One, evidently a pirate, leans against it, and opposite him one of his companions listens with wonder to the yarn he is telling.

All but the last two appear again in "The Pledge of Friendship" for 1827, the "German Student" being called "Gottfried Wolfgang" and "Walfret Webber" "the Will."

"Portraits of the British Poets," published by Walker in 1824, has an allegorical title-page, "The Genius of Poetry calling up the shades of the British Poets." Faint adumbrations of Chaucer, Spenser and others march past; while winged Loves fly in the cloud which the Genius raises with her wand.

A miniature edition of Dr. Doddridge's "Rise and Progress of Religion in the Soul," published in Dove's "English Classics," without date, has a very spirited title vignette. Four men are plunging headlong into an abyss beneath two angels blowing trumpets.

A picture of a statue of a child—portrait of Lady Louisa Russell—is said to be engraved "from a drawing by Stothard." This is one of the Chantrey statues implicated in the controversy, to which reference is made on another page.

An edition of Terence, published by Harding in 1825, has a portrait bust of the poet, with a trophy of emblems

WOLFERT WEBBER.
"*TALES OF A TRAVELLER*"—*WASHINGTON IRVING.*

[To face p. 216.

of Comedy, and a scene from the "Andria," a woman on a couch, at the head of which are a man and a girl.

Two plates of similar form depict respectively an old man surrounded by boys, two of whom lean on his knees, and another rendering of Orpheus. The beasts in this picture are most carefully studied. A ticket for the Society of Arts seems to belong to this year, 1825. Four figures with various emblems attend upon Britannia; four nude children are by her side.

A picture of "The Dwarf and the Peacock" belongs to some book of stories published by Tegg in 1826. The peacock, which is more like a turkey, attacks a mannikin, who defends himself with a sword. A woman tries to beat off the bird with a broom.

A plate containing three pictures, one over the other, is identical in subjects to the frontispiece to Mavor's Spelling Book, already described, although each is treated differently, and may belong to another edition of it. In the uppermost the pedagogue is listening to the boy standing at his elbow; other boys stand on the same side, and others are grouped round a desk. In the middle picture the dame sits among her pupils, all girls, some of whom are sewing. The third is evidently a serious school scene, but the very youthful appearance of the master somewhat spoils it. The costume of the children in these pictures is not their least interesting feature.

A frontispiece to a Cookery Book, published by Tegg in 1825, is also in three compartments, but on a rather larger scale. Cookery is, of course, a fine art, but these allegorical designs seem rather remote. The highest one represents Agriculture—a female figure holding sheaf and sickle—sits between a sower and a plougher. In the centre a figure advances towards the spectator from a

cloud in which are six wingless Loves with torches, or rather flames, in their hands. On one side is a woman at an easel, on the other one with a distaff. In the lowest picture are four female figures denoting the continents, Britannia representing Europe—Africa holding an elephant's tusk.

A frontispiece to a dictionary published by Tegg in 1826 represents nine women, who are probably the Muses, and to the same year belongs a king leaning on the shoulder of a man, and pointing to a woman and child within a tent.

Three reduced plates from the "Compleat Angler" adorn one of Pickering's miniature books. A very rare vignette of 1827 represents three angel-children bearing a cross.

A large dedicatory plate of Eighteen Views of Rangoon by Joseph Moore is supported by figures of no great distinction, representing Europe and Asia. In the background a hand holding a thunderbolt strikes the pinnacle from the top of a temple.

Two books without date, but belonging to the year 1828, published by Oliver, of Edinburgh, vie with those of Whittingham and Pickering in their dainty form and exquisite get-up. "Specimens of Lyrical, Descriptive and Narrative Poets" has a vignette of shepherds and girls decorating a grave with flowers, and a plate of James I. of Scotland from his prison window seeing Lady Jane Beaufort and her attendants in the garden. The other book is Stewart's "Stories from the History of Scotland." Both pictures depict scenes in the life of the unhappy Queen Mary—her flight from Langside, and the murder of Rizzio. Why the artist represented the musician as a fat dwarf, recalling his Sancho Panzas,

THE NARRATIVE.

[To face p. 218.

is a mystery, unless the unattractiveness of the minstrel were to be evidence of Mary's innocence.

A very rare vignette shows a maiden with a distaff, sitting on a bank. One child holds her knee, another brings a lapful of flowers, and a third chases a butterfly. Another vignette was designed for an American bank-note. A plate of a group round a fire may be "Halloween." One called "The Narrative," a mediaeval group sitting in a wood, of the same date, 1829, may belong to an annual, and is engraved from a painting, and thus, like so much of the artist's latest work, not strictly book-illustration. An engraving of "John Gilpin," published by Jennings in 1830, and others of "Euphrosyne" and "The Vintage" (1834) belong to the same class, if, indeed, they ever appeared between the pages of a book, while one of Aphrodite standing among Tritons, one of whom holds up a mirror for her beneath a semicircle of five Loves, was engraved from a picture of 1828, and probably forms part of some annual.

"Chambers' Spelling Book," published in 1836, has a design of Stothard's for a title-page: Pallas is leading a boy and a girl to two circular temples. Several plates were engraved in this and subsequent years after paintings, such as "The Bower of Diana" and "The Wise Men's Offering," and some of his genuine illustrations for books have been reprinted from time to time. This trivial frontispiece, however, which was probably designed long before, seems to share with the "Angler" pictures the distinction of being the last original work of the artist ever published.

Among plates, evidently illustrations of books, of which neither the date nor the local habitation are clear, are the following:

Fatal Effects of Jealousy. A different subject from one under the same title to which allusion is made elsewhere.

Theodosius and Constantia. Not the same scene as that illustrated in the "Novelists' Magazine." Here a nun is sitting before a crucifix.

Cromek's "Nithsdale," 1810, is mentioned elsewhere, and the following may have been designed for the same book:

Two Highland soldiers are pledging each other over a drum.

The Father's Return. He slouches in with a pipe in his mouth; his wife and two children receive him with open arms.

Others are:

(Two in one plate.) A girl sits at the foot of a tree, beckoning to two men in its branches; a giant lies by her.

A girl and a man are sitting on a divan, her arm round his neck; attendants behind.

The same couple sit under a Moorish dome; she holds a guitar, and an old man stands by her side.

In a vignette, she stands on a pedestal, the central figure of a row of damsels; he is making supplication, as he holds her hand.

A woman finds Cupid sleeping in a wood.

An old man looks at the body of a girl who lies in another woman's lap.

Five Indians, more or less draped, in a tent.

An old man lies in bed, and gives a book to one of three lads who stand at the foot.

A mother and four children, one of whom is looking over her shoulder. Both these last are good examples.

A vignette of England, Scotland, and Ireland, with cupids, ships, emblems of arts, etc.

A father's return home; a boy embraces him; a woman with a candle, and two other children.

Captives? Figures asleep on the ground; an angel above.

Two wedding scenes. In one the priest is unattended. The bride and bridegroom are attended by two companions of each sex; in the other, the priest stands on the left with his clerk, and three men and three women stand behind the bride.

The following appear to belong to the same book:

A group of girls, one in tears; four men, one of whom stoops over a little boy.

One girl is on her knees to another armed with a spear; two youths behind.

Three girls in a pergola.

Two girls; one offers her apron to an old man with a spade. Pallas is looking on.

Four girls in a wood, standing in a line on the left of the picture.

Others are:

An old woman, a man behind her, is sitting near a fence; three girls are on the left.

A queen is under a canopy; on each side is a girl with a torch; three men are in front to the right.

Duncan Gray. A man departing from a girl in anger, as she stands by a cottage door.

A picture of a girl looking out of a window is ascribed to Shenstone's "Poems." Another represents men drinking and dicing; above is the recording angel.

A tottering old man leads a weeping girl to her mother, behind whom stands the father, with one arm in a sling.

A frontispiece to Vol. III. (?). "*Forbear, or by this hand Zenobia dies.*"—*Zenobia, Act III., Scene III.* A man holds a dagger above a girl, whose wrist he clutches; on the left another man holding a scimitar intervenes, and a third is partially seen on the right.

Infancy. A very pretty group of mother and child, and a girl kneeling by them, holding a basin, in which the mother dips a spoon. The child's face is rather sketchy, otherwise this little picture is one of the most perfect of the class.

The Muse Erato. Engraved by Portbury, looks like an "Annual" illustration. A naked cupid clasps the neck of the seated muse; another climbs a tree.

Euphrosyne has also an "Annual" look. The muse is three-quarter length in an oval frame.

In *Midnight*, engraved by Romney, a winged female figure with a crescent on her forehead, watches over a group of men, women, and children sleeping on the ground; one man is manacled.

Two plates, published by Tallis, may be part only of a series, illustrating English History. They are remarkable as being supported by a figure in the margin on each hand, and another picture on a small scale beneath. One is *Boadicea, Queen of the Iceni, etc.*, the supporters being a Roman soldier and a Briton; and the smaller picture, *Suetonius destroying the Druids*, and *Catherine of France presented to Henry V. of England*, with an English and a French soldier; and the *Battle of Agincourt.*

INDEX

Achmet and Selina, 43.
Addison's *The Spectator*, 46, 47, 77, 78.
Adventurer, The, 79.
Advocates' Library, Edinburgh, paintings in the cupola, 15.
Agatha (novel), 152.
Agincourt, Battle of, 222.
Aithona, 167.
Akenside, Mark, *Works*, 88, 183.
Alarming Discovery, The, 40.
Albina, 91.
Albina and Lothario, 36.
Alcanzor and Zayda (Percy), 36.
Alfred and Ethelwitha, 178.
Alfred in the Danish Camp, 199.
Allegro, 54, 105.
All 's Well that Ends Well, 99.
Amabella (Jerningham), 34.
Ambitious Stepmother, The, 90.
American banknotes, 190, 219.
Bill of exchange, 191.
Amicable Insurance Co., 196.
Amphytrion, 90.
Amulet, The (1827), 55.
Amyntor and Theodora (Mallet), 34.
Angerstein, portrait of, 215.
Annette, 38.
Annuals, The, Stothard's work for, 55.
Antony and Cleopatra, 10, 99, 101.
Aphrodite, 219.
Arabian Nights, The, 74, 211.
Arbaces the criminal, 191, 197.
Ariosto (Hoole's translation), 160.
Armstrong's *Art of preserving Health*, 88, 200.
Art and Song, edited by Bell, 163.
Artaxerxes, 173, 197.
Arthur and Emmeline, 173.
Arthur Seat, 214.
As You Like It, 95, 99, 101.
Assumption of the Virgin, 215.
Atys and Adrastus (Whitehead), 35.
Auld Robin Gray (Lindsay), 179.
Avaro and Amanda (Duck), 36.
Avellaneda's Continuation of *Don Quixote*, 73.
Aylesbury, Lord, carrying the Crown, 185.

Bacon's *Essays*, 209.
Ball at St. James's Palace, 1782, 46.
Balmanno, Robert, collection of Stothard's prints, British Museum, 32, 127, 152, 167.
Baptism of the infant Princess Charlotte, 48.

Bard, The (Nicholls), 35.
Barnham, Thomas, Northampton, card of, 179.
Bartolozzi, 103, 184, 191.
Battle of Agincourt, 222.
Battle of Lora, 167.
Bayeux Tapestry, drawings of, 14.
Beaumont and Fletcher's *Bonduca*, 91.
Rule a Wife and have a Wife, 202.
Behold, two men of the Hebrews, 196.
Belisarius (Marmontel's), 186
Bell's *British Classics*, 76.
British Theatre, 89.
Edition of the *British Poets*, 82.
Bible illustrations, 173, 180, 189.
Biddulph, F., M.D., 187.
Bijou, The (1828-30), 56.
Billington, Mrs., 173.
Black Dwarf, The, 138.
Blair's *Grave*, 210.
Blake, Wm., plates engraved by, 168, 169, 172.
Quarrel with Stothard, 21.
Bloomfield's *Poems*, 53.
Boadicea, 207, 222.
Boccaccio's *Decamerone*, illustrations to, 13, 58, 141-142.
Fables from, 201.
The Garden of, 57.
Bold Dragoon, The, 215
Bold Stroke for a Husband (Cowley), 48.
Bold Stroke for a Wife, A (Centlivre), 201.
Bonduca, 91.
Bonnycastle's *Mensuration*, 179.
Book illustrations by Stothard, the number of, 29.
Book of Common Prayer (1794), 184.
Book of Utility, The, 210.
Bower of Diana, The, 219.
Bowles, W. L., *Sonnets and other Poems*, 198.
Bowyer's *History of England*, 164.
Boydell's Shakespeare Gallery, 94.
Bray's, Mrs. A. E., *Life of Stothard*, 1.
Bray, Mrs. A. E., wife of Chas. A. Stothard, 14.
Bridal of Triermain, 53, 136.
Bride of Abydos, 139.
Bride of Lammermoor, The, 138.
Bride, The, 163.
Britannia, 193.
Britannia frontispieces to *British Magazine*, 37.
British and Foreign Bible Society, 208.
British Magazine (1782-3), illustrations to, 37-38.
British Museum and the collection of Stothard's prints, 31-32.
Balmanno Collection. *See* Balmanno.
Broken Pitcher, The, 56.
Brown, Mrs., as Lucy, 47.
Brunton, Miss, 173.
Buckingham, Duke of (poet), 87.
Buckingham Palace, designs for decoration, 15.
Buffet the Bear, 180.
Bunyan's *Pilgrim's Progress*, 70, 177, 190.
Burgoyne's *The Heiress*, 43.
Burleigh House, decorative work at, 10.
Burney's *Cecilia*, 170, 179.
Evelina, 181.
Burns, Robert, Stothard and, 12, 114-116.

By contemplating the works of Creation, 196.
Byron, Lord, Stothard and, 139-140.
Childe Harold, 54, 139.
Siege of Corinth, 54.

Cabinet of the Arts (1799), 38.
Caledonian Muse, 148.
Calisto, 172.
Calvin taking leave of the Senate at Geneva, 192.
Cambridge Commencement Musical Festival (1807) Ticket, 202.
Campbell's *Gertrude of Wyoming*, 53.
Canterbury Pilgrims, The, 16, 21.
Engraving of, 23.
Capricious Lovers, The, 44.
Captain Winterfield, 38.
Captives (?), 220.
Capture of the French King, 148.
Caroline de Lichtfield, 178.
Castle of Indolence, The, 111.
Castle of Otranto, 210.
Catherine of Aragon, The Divorce of, 192.
Catherine of France presented to Henry V, 222.
Catullus, Tibullus, and Propertius, 214.
Cecilia, 170, 179.
Celestina, 178.
Centlivre's, Mrs., *A Bold Stroke for a Wife*, 201.
Cervantes' *Don Quixote*, 65, 197, 204.
Chace, The (Somerville), 53, 86, 160.
Chambers' *Spelling Book*, 219.
Chantrey's bust of Stothard, 18.
If his *Sleeping Children* designed by Stothard, 24-27.
Influence of Stothard on his work, 24.
Lady Louisa Russell, 24, 216.
Monument to Miss Johnes, 13, 24.
Charity, 8, 164, 208.
Charles II. after the Battle of Worcester, 180.
Charlotte Augusta, Princess Royal, as she appeared at Court on her birthday, 46.
Charlotte Augusta, Princess Royal, and her Sisters, Morning Amusements of, 46.
Charlotte Bateman, 45.
Charlotte, Queen, and her children (headpiece), 36.
Charlotte, the infant Princess, Baptism of, 48.
Chaucer, 83, 84, 85.
Canterbury Pilgrims, 16, 21.
Fables from, 201.
Cheselton, portrait of, 181.
Chesterfield, Lord, 211.
Childe Harold, 54, 139.
Children in the Tower, The, 25.
Children in the Wood, 170.
Children of Ravenworth, The, 55.
Chinese Tales, 63.
Chiswick Press Classics, 209.
Chiswick Press Shakespeare, 102.
Choice of Hercules, The, 169.
Christ Consecrating the Sacrament, 192.
Christabel, 56.
Cibber, Colley, *She would and she would not*, 173.
Cicero discovering the Tomb of Archimedes, 193.

Clarissa, 70-72.
Clayden's *Rogers and his contemporaries*, quoted, 130.
Cleonce, 90.
Clockmakers' Company, Arms of the, 180.
Clorinda, 43.
Closing Scene, The, 215.
Coleridge on the illustrations to *Peter Wilkins*, 69.
Collins, miniature painter, etc., Shop-ticket of, 198.
Collins, Wm., *Poetical Works*, 154.
Comedy of Errors, 97, 101.
Coming from School, 180.
Comus (Milton), 105.
Confirmation (Picture), 7.
(Engraving), 184.
Conjugal Felicity, 37.
Conversation, The, 58.
Conversion of a Hindoo devotee, 192.
Conversion of Justin Martyr, 192.
Cook, Captain, 178.
Cook, Capt., *Voyages*, 209.
Cookery Book, Tegg's, 217.
Corbould, Henry, 57.
Coriolanus, 95, 101.
Corsair, The, 139.
Cottage Courtship, 58.
Cowley, Mrs., 48.
Cowley's, Mrs., *A Bold Stroke for a Husband*, 48.
Cowper's *Poems*, 158.
Task, 53, 159.
Translation of Homer, 163.
John Gilpin, 219.
Coxe, Peter, *The Social Day*, 213.
Crabbe's *Poems*, 53.
Cromek, Robert H., 21.
Remains of Nithsdale and Galloway Song, 163, 205, 220.
Crucifixion, The, 180.
Cumberland, Duke of, 47.
Cunningham, Allan, 87.
Cupid, 176, 220.
Cupid and Campaspe, 180.
Cupids in a bird's nest, 16.
Curse of Kehama (Southey), 212.
Cymbeline, 95.
Cymon, 90.
Cymon and Iphigenia, by Dryden, 35.
Cyrus, 90.

Dagon falling before the Ark of God, 200.
Damon and Pythias, 169.
Dangerous Errors, 213.
Dante, Portrait of, 199.
Daphnis and Phyllis, 156.
David Simple, 67.
Day, Thomas, *Sandford and Merton*, 178.
Death of Abel, The (Gessner), 155.
Death of Savona, 58.
Deathbed scene, 213.
Declaration of Rights, The, 170.
Defoe's *Robinson Crusoe* (Novelists' Magazine), 62.
Cadell's edition, 76.
French edition, 76.
Stockdale's edition, 75.
Suttaby's miniature edition, 76.
Denham, Sir John, 84.
Descent of Orpheus into Hades (Burleigh House), 10.
Deserted Village, The, 118.
Devil upon Two Sticks, 61.
Dibdin, Ode by, 189.
Dictionary (Tegg's), 218.
Disappointed Delia, 40.
Discovery, The, 58.

Distinction of Ages, The, 203.
Dobson, Austin, on Stothard, 19.
Dodd's *The Sisters*, 63.
Doddridge's *Religion in the Soul*, 216.
Dodsley's *Economy of Human Life*, 190.
Domestic Happiness, 56, 199.
Don Quixote, 65, 197, 204.
Continuation of, 73.
Donne, John, *Poems*, 84.
Douglas, 201.
Dove's *English Classics*, 216.
Dramatic Daughter, The, 44.
Dramatists, Stothard and the, 89-92.
Dream, The (Hill), 36.
Dryads, The, finding Narcissus, 8.
Dryden, John, *Cymon and Iphigenia*, 35.
Fables, 142, 201.
Duncan Gray, 221.
Dunce disgraced, 180.
Dwarf, The, and the Peacock, 217.

Ear, An, 211.
Eastern Story, Illustrations to an, 192.
Eavesdropper, The, 44.
Edgehill, 203.
Edinburgh, Advocates' Library, 15.
Edward and Eleanora, 91, 175.
Elegant Extracts, 205.
Elfrida, 91.
Ella, 43.
Elvira; or, the Happy Shepherdess, 45.
Elysium; or, Cupid punished (mezzotint), 173.
Enchanted Stream, The, 57.
Enfan bien trouvé, L', 45.
Enfield's *Speaker*, 169.
England (vignette), 209.
England, Scotland, and Ireland, 220.
Engleheart, Francis (engraver), 24.
English Amulet, The, 44.
English History illustrations, 164, 168, 174, 175, 200, 222.
Erastus, 156.
Essay on Criticism (Pope's), 107.
Essay on Man (Pope's), 107, 108, 109, 210.
Essay on Old Maids, 151.
Essayists, The, illustrations to, 76-79.
Euphrosyne, 219, 221.
European Magazine, 145.
Eurydice, 90.
Evelina, 181.
Experimental Philosophy, 170.
Eye, An, 211.

Fables of Flora, 112-113.
Faerie Queen (Spenser), 92.
Fair Fugitive, The, 38, 47.
Fair Petitioner, The, 44.
Faith, 208.
Faithful, though at Liberty, 39.
Falconer's *Shipwreck*, 152.
Fall of Phaeton, 39.
Fall of the Angels, 215.
False Alarm, The, 38.
False Delicacy, 91, 92.
Falstaff's Wedding, 91.
Farren, Miss, 173.
Fashionable Magazine, 49.
Fashion plates, 49.
Fatal Curiosity, 209.
Fatal Effects of Jealousy, 40, 49, 220.
Fatal Mistake, The, 39.
Fatal Surprise, The, 40, 44.

Fate of Yielding Virtue, 44.
Father's Return, The, 220.
Favourite Flower, The, or Zuleika, 58.
Female Quixote, 68.
Female Seducers, The (Moore), 34.
Fénélon's *Telemachus*, 8, 72, 188.
Fenton, Elijah, 84.
Ferdinand, Count Fathom (Smollett), 65.
Field of Mars, The (1801), 198.
Fielding, Henry, *Jonathan Wild*, 67.
Joseph Andrews, 61.
Journey from this World to the Next, 67.
Tom Jones, 61, 202.
Fielding, John, *Peerage*, 170.
Fielding, Miss, *David Simple*, 66.
Fifth of November, 180.
Fingal, 167.
First Bite, 181.
First Floor, Act II, 49.
Fitzherbert, Mrs., 47.
Fitzroy's *Henrietta, Countess Osenvor*, 73.
Flaxman, Death of, 15.
Flitch of Bacon, 16.
Florian, 178.
Flowers of the Forest (Music), 214.
Force of Religion, The (Young), 34.
Forget-Me-Not, The (1828), 56.
Fortunate Country Maid, 64.
Fortunate Discovery, The, 44.
Fortunate Eclaircissement, 39.
Fortunate Misfortune, 44.
Fortune-Teller, The, 43.
Foundling, The (Moore), 173.
Foundling Hospital, designs made for the, 18, 199.
Hymn-book, 205.
Franklin, Benjamin, *Works*, 204.
Franklin, the Whistle, 209.
Frederick, Duke of York, and Bishop of Osnaburgh, 47.
Freemasons' Hall Concert Card, 191.
Friendship's Offering (1825), 55.
Froissart, Scenes from, at Hafod, 12.
Frontispiece to Domestic Happiness, 199.

Galatea and Elico, 178.
Gamester, The (Moore), 46, 173, 202.
Gardiner, Colonel, 152.
Gardiner coming to seize Catherine Parr, 191.
Garrick, David, Monument to, 24, 192.
Garth, Sir Samuel, 84.
Gay Convert, The, 45.
Gay, John (*Works*), 205.
Gems of Devotional Poetry, 211.
Gems of Lyric Poetry, 211.
Geographical Magazine (Martyn), 168.
George III., *Memoirs of* (Huish), 212.
And his Family on the Terrace, Windsor Castle, 48.
His Majesty going out with his Staghounds in Windsor Forest, 48.
Portrait of, 170.
Transparency for his Jubilee, 12.
George Barnwell, 202.
George, Prince of Wales, 47.
German Student, 216.
Gessner's *The Death of Abel*, 155.
Works, 155-157.
Giaour, The, 139.
Gibraltar, The Attack on, 170.
Gifford's *Baviad and Mæviad*, 193.

Gil Blas, 53, 61, 204.
And the Money-Lender, 190.
Gipsy Fortune-teller, 190.
Gisborne's *Walks in a Forest*, 53.
Glory and Envy, 193.
Glover's *Leonidas*, 162.
Goblin Story, The, 56.
Goldsmith, Oliver, Stothard and, 116-119.
The Deserted Village, 53.
The Hermit, 34.
Vicar of Wakefield, The, 53, 116-118, 174.
Good Samaritan, The, 180.
Gottfried Wolfgang, 56, 216.
Graces, The, Decorating the Altar of Love, 184.
Green's, James, Portrait of Stothard, 18.
Green, Matthew, *Poems*, 182.
Gregory, John, *A Father's Legacy to his Daughters*, 193.
Guardians of the Asylum (dinner-card), 208.
Gulliver's Travels, 66.
Guy Mannering, 54, 136, 138.

Hafod, Decorations at, 12.
Views of, 203.
Halloween, 219.
"*Halsewell*," *East Indiaman, Wreck of the*, 179.
Happy Escape, The, 45.
Harlow's Portrait of Stothard, 18.
Harrison, the Publisher, 5.
British Classics, 78.
British Magazine, 37.
Fashionable Magazine, 49.
Lady's Poetical Magazine, 33.
Novelists' Magazine, 59.
Harvest Home, 47.
Haunted Head, The, 58.
Hawkesworth's *The Adventurer*, 79.
Telemachus, 53.
Hawkin's, Sir John, 6.
Hayley's *Essay on Old Maids*, 151.
Serena, 176.
Triumphs of Temper, 53, 150.
Haywood's *Jemmy and Jenny Jessamy*; 73.
Miss Betsy Thoughtless, 69.
Heart of Midlothian, The, 138.
Heath, James (engraver), 24.
Hector and Andromache, 169.
Heiress (v. 3) (Burgoyne), 43.
Heiress, The, 47.
Henrietta, Countess Osenvor, 73.
Henry and Emma (Prior), 35.
Henry II., 91.
Henry IV., 99, 101.
Henry VI., 101.
Henry VIII., 98, 99, 101.
Hermit, The (Goldsmith), 34.
Hermit, The (Parnell), 35.
Hervey's *Naval History*, 168.
He would be a Soldier (Pilon), 47.
Highland Soldiers, 220.
Hill, Aaron, 203.
History of England (Bowyer's), 164.
(Hume's), 174.
(Raymond's), 200.
History of Louisa Mildmay, 65.
History of Miss Betsy Thoughtless, 69.
History of Porsenna (Lisle), 34.
Holcroft, Thomas, *Wit's Magazine*, 148.
Holy Family, The, 6.
Home's *Douglas*, 201.
Homer, A scene from, 6.
Iliad, 162, 163.

Hood's *Lament for the Decline of Chivalry*, 56.
Hope, 208.
Horace, 214.
Howard, Bust of, 180.
Hudibras, 196.
Hughes, John, 86.
Huish, Robert, *Memoirs of George III.*, 212.
Human Life (Rogers), 128.
Humble Love, 56.
Hume's *History of England* (Cadell's ed.), 174.
(Parson's pocket ed.), 175.
Hurdis' *Poems*, 53.

I'll Tell you What (Act V.), 47.
Indian Sportsman, The, 196.
Indians, 220.
Industry, 179.
Infancy, 221.
Infancy, Youth, Manhood, and Old Age, 203.
Inkle and Yarico, 47.
Inquisition, The, 45.
Intemperance (Burleigh House), 10.
Intimation, The, 48.
Ireland (vignette), 209.
Irish Elopement, The, 46.
Irving's *Tales of a Traveller*, 215.
Italy (Rogers'), 54, 128, 129, 135.
Ivanhoe, 54, 136, 138.

Jacob's Dream, 180.
Jago's *Poems*, 203.
Jane Shore, 173.
Jeffryes, the Printseller, Card of, 187.
Jemmy and Jenny Jessamy, 73.
Jephthah and his Daughter, 182.
Joe Thompson, 70.
Johnes, Colonel, 12.
Portrait of, 203.
Johnes, Miss, Monument to, 13, 24.
John Gilpin, 219.
Johnson, Dr. Samuel, *The Rambler*, 79.
Rasselas, 181.
Jonathan Wild, 67.
Jordan, Mrs., 173.
As *Priscilla Tomboy*, 48.
In "The Romp," 176.
Joseph Andrews, 61.
Josephus, Maynard's, 200.
Journey from this World to the Next, 67.
Just breeched, 181.
Juvenile Keepsake, The (1829), 58.

Kauffman, Angelica, 89, 145.
Keepsake, The (1828-36), 57-58.
Kelly's *History of Louisa Mildmay*, 65.
Kempe, Anne E. *See* Bray, Mrs. A. E.
Kenilworth, 53, 54, 136, 138.
Kenilworth Castle, 164.
Kenrick's *Falstaff's Wedding*, 91.
Kimber's *Joe Thompson*, 70.
King, Edward, 86.
King, James, M.C. of Bath, 179.
King John, 97, 98, 101, 102.
King Lear, 95, 96, 101, 102.
Knights of the Bath, The (Cooke), 36.
Knox, Vicesimus, *Essays, Moral and Literary*, 181.

Lady Anne, 182.
Lady of the Lake, The, 53, 136.
Lady's Dream, 57.
Lady's Magazine, 42-49.

Lady's Pocket Magazine, 189.
Lady's Poetical Magazine (1781-2), 33-37.
Lalla Rookh, 167.
La Motte, The Comtesse de, 47.
Landseer, Sir Edwin, 184.
Langhorne's *Fables of Flora*, 112-113.
Theodosius and Constantia, 65.
Lansdowne, Lord, 84.
Lara, 140.
Lavinia, 193, 194.
Lay of the Last Minstrel, 53, 136.
Leadenhall St. Fire, 1782, Illustration to monody on, 37.
Leander and Aspasia, 39.
Lee, Miss, *Hermit's Tale*, 186.
Legend of Montrose, 138.
Lennox's *The Female Quixote*, 68.
Leonidas (Glover), 162.
Le Sage's *Gil Blas*, 62, 204.
The Devil upon Two Sticks, 61.
Letts' *Annual* (1825), 58.
Lillo, George, *Fatal Curiosity*, 209.
George Barnwell, 202.
Lindsay, Lady Anne, *Auld Robin Gray*, 179.
Literary Magazine and British Review, 151.
Literary Souvenir (1828-32), 58.
London Magazine, The, or Gentleman's Monthly Intelligencer, 144.
Lord of the Isles, The, 138.
Love and Honour (Shenstone), 35.
Love of Poetry not Extinct, 59.
Lover's Vows, 48.
Love's Labour Lost, 97, 101.
Lucky Mischance, The, 39.
Lucky Opportunity, The, 39.
Luther before the Diet of Worms, 192.
Lycidas (Milton), 35.
Macartney's, Lord, Embassy to China, 183.
Macbeth, 95, 98, 99.
Mackenzie's *Man of Feeling*, 196.
Macklin's Poets' Gallery, Fleet St., 192.
Macneill, Hector, *Poetical Works*, 161.
Macpherson's *Ossian*, 167.
Madoc, 213.
Magdalen Hospital, Plate for, 199.
Maid of Athens, 140.
Manchester, History of, 197.
Man of Feeling (Mackenzie), 196.
Maria: a tale, 213.
Marie's Grave, 56.
Marivaux's *Virtuous Orphan*, 72.
Marmion, 53, 136.
Marmontel's *Belisarius*, 186.
Moral Tales, 64.
The Sylph-Lover, 176.
Marriage of Henry VII. to Elizabeth of York, 15.
Marriage of their R.H. the Prince and Princess of Wales, 48.
Martyn *Geographical Magazine*, 168.
Mary, Queen of Scots, 218.
Mason's *Elfrida*, 91.
Maternal Affection, 40.
Matilda; or, the Fair Penitent, 47.
Matron, The, 38.
Mavor's *Spelling Book*, 212, 217.
Measure for Measure, 99, 101.
Merchant of Venice, The, 97, 101.
Merry Wives of Windsor, 96, 100.
Metastasio's *Artaxerxes*, 173, 197.
Midnight, 221.
Midsummer Night's Dream, 96, 99.
Military Beauties, The, 48.
Milton composing Paradise Lost, 56.
Milton dictating to his Daughters, 208.

Milton, Stothard and, 103-106.
Comus, 105.
Il penseroso, 53, 54, 105.
L'Allegro, 53, 54, 105.
Lycidas, 35.
Paradise Lost, 103, 104, 105.
Paradise Regained, 105.
Poems (1805), 104; (1806), 104; (1816), 104.
Samson Agonistes, 91.
Miraculous Escape, The, 38.
Miranda, or the Credulous Fair, 39.
Mistake, The, 90.
Monarch Minstrel, The, 164.
Monastery, The (Scott), 138.
Monstrelet's Chronicles, Scenes from, at Hafod, 12.
Moore's, Dr., *Edward*, 53.
The Foundling, 173.
The Gamester, 173, 202.
Moore's *Views of Rangoon*, 218.
Moore, Thomas, Portrait of, 167.
Irish Melodies, 166.
Lalla Rookh, 167.
Moseley's *Essay on Archery*, 182.
Moses and Aaron, 180.
Mourning Bride, The, 173.
Much Ado about Nothing, 99.
Murder of Richard II. at Pomfret, 14.
Murphy's *Orphan of China*, 90.
Muse Erato, The, 221.
Mysterious Mother, The, 201.

Naiads, The, 202.
Nankin, China, Porcelain Tower, 46.
Narrative, The, 58, 219.
Navigator, The, 156.
Nevill's Cross, Battle of, 209.
New London Magazine, 149.
Nicholson, Margaret, attempting to assassinate the King, 46.
Night Thoughts (Young), 157.
Nina, 188.
Nosegay, The, 156.
Novelists' Magazine, 59.
Novelists, Stothard and the, 59-74.
Nurs'd at Home and *Nurs'd Abroad*, 190.
Nytram, Prince of Paramania, 38.

Old Mortality (Scott), 138.
Old Testament illustrations, 173.
Ophelia, 95.
Origin of Christianity, The, 192.
Orleans, the Duke of, 47.
Orphan, 173.
Orphan of China, The, 90.
Orpheus with Lion and Lioness, 196.
Ossian (Macpherson), 167.
Othello, 98, 101.
Otway, Thomas, *The Mourning Bride*, 173.
The Orphan, 173.
Oxberry's *Dramatic Biography*, 102.
Ozell's *Persian Letters*, 79.

Painter's Dream, The, 58.
Palemon and Lavinia, 184.
Pallas, 179.
Palmer, James, 215.
Paltock, Robert, *Peter Wilkins*, 69.
Panorama of Wit, 205.
Park's *British Poets*, 110, 203.
Park, T., *Sonnets*, 193.
Paternal Forgiveness, 169.
Pedro and Segovia, 43.
Peerage illustrations, 8, 185.
Penn, John, *Poems*, 198.
Penseroso, Il, 53, 54, 105.
Pensive Beauty, The, 45.

Percy, Bishop, *Alcanzor and Zayda*, 36.
Peregrine Pickle, 64.
Pericles, 99, 100, 101.
Persian Letters (Ozell), 79.
Persian Tales, 70.
Peruvian Princess, The, 67.
Peter, 180.
Peter Wilkins, 69.
Peveril of the Peak, 54, 136.
Philips, John, 203.
Philips' *Persian Tales*, 70.
Phrenzy of Love, The, 39.
Pickering's Classics, 214.
Shakespeare, 100.
Pilgrimage to Canterbury, A, 200.
Pilgrim's Progress, 70, 177, 190.
Pilon's *He would be a Soldier*, 43.
Pinkerton's *Rimes*, 172.
Pirate, The (Scott), 53, 54, 136.
Pitt, Christopher, 88.
Plantagenet Kings, Effigies of, Fontevrault, 14.
Pleasures of Memory (Rogers), 120-128.
Pledge of Friendship, The, 55-56, 216.
Pocket Atlas, The Royal Engagement, 50-54, 117, 128, 136, 159, 161, 167, 187.
Poet's Home, The, 58, 59.
Poet's Invocation, The, 56.
Poets, Stothard and the, 82-89.
Polemo, 196.
Pollard, Robert, *Peerage*, 185.
Pomfret, John, 88.
Pope, Alexander, Stothard and, 107-109.
Pope, Alexander, *Essay on Man*, 210.
The Temple of Fame, 35.
Pope, Mrs., and Mr. Lewis, as Charlotte and Crevelt, 43.
Popular Traditional Airs, 165.
Porcelain Tower at Nankin, 46.
Portraits by Stothard, 215.
Portraits of the British Poets, 216.
Portraits, Theatrical, 173.
Portrait, The, 48.
Power of Compassion, 49.
Power of Innocence, 178.
Praise, 180.
Prayer Book illustrations, 184.
Priestley, Dr., Portrait of, 181.
Works, 170.
Princess Royal and her Sisters, Morning Amusements of, 46.
Profession, The, 215.
Provoked Wife, The, 47.
Psalms, The, 211.

Rambler, The, 79.
Rangoon, Views of, 218.
Rape of the Lock (Pope), 107.
Rasselas, 181.
Ratcliffe Highway, The Great Fire in, 1794, 48.
Raymond's *History of England*, 200.
Record, The, 180.
Reeve, Clara, *The Old English Baron*, 210.
Relapse, The, 90.
Remonstrance, The, 43.
Reward of Infidelity, 46.
Reynolds, Sir Joshua, 6.
Richard I., Triumphal Entry of, into London, 182.
Richard III., 95, 96, 99, 101.
Richardson's *Clarissa*, 70-72.
Sir Charles Grandison, 50, 67-68, 206.
Illustrations to, reproduced, 74.

Ritson's *English Songs*, 146-148.
Caledonian Muse, 148.
Rival Brothers, The (Leapor), 36.
Rival Sisters, The, 39.
Rivals, The, 45.
Rivington, Illustrations published by, 172.
Robertson's, Wm., Histories, 194-196.
Robinson Crusoe. See Defoe.
Robinson, G., book published by, 172.
Roderick (Southey), 213.
Rogers, Samuel, 18, 70, 186.
Human Life, 53, 54.
Italy, 54, 128, 129, 135.
Pleasures of Memory, 53.
Stothard and, 120-135.
Rokeby, 135, 137.
Romaunt of the Rose, The, 85.
Romeo and Juliet, 95, 101, 215.
Roscommon, Earl of, 86.
Rosina, 181.
Rowe, Nicholas, *Poems*, 88.
Jane Shore, 173.
Royal Engagement Pocket Atlas, 50-54, 117, 128, 159, 161, 167, 187.
Illustrations to Scott, 136, 138.
Rule a Wife and Have a Wife, 202.
Runaway Love, 185.
Ruses d'Amour, Les, 45.
Russell, Lady Louisa, Chantrey's statue of, 24.
Engraving of, 216.
Russell, Lord and Lady, Parting of, 180.
Ryder, Mr., and Mrs. Bates, as Sir John and Lady Brute, 47.

Sacrifice to Pan, The, 156.
St. James's Palace, Ball at, on the King's Birthday, 1782, 46.
St. James's Park, View of the Camp at, 44.
Samson Agonistes, 91.
Sandford and Merton, 178.
Sans Souci, 56.
Sardonyx, 170.
Sargent's *Mine*, 149.
Scene by Moonlight, 43.
Schiavonettis (engravers), 23, 24.
Scholar Rewarded, The, 180.
School for Rakes, 91.
Schoolmistress, The (Shenstone), 34.
Scott, John, *Poetical Works*, 145.
Scott, Sir Walter, Stothard and, 135-138.
Illustrations to, in *Pocket Atlas*, 53, 54.
Sea Horses, 49.
Seasons, The (Thomson), 109.
Seduction, 47, 193.
Sentimental Journey, The, 63, 80, 82.
Serena, 176.
Seven Ages of Man, 96.
Seven Champions of Christendom, 210.
Shakespeare reading to Queen Elizabeth, 56.
Shakespeare, Stothard and, 94-102.
Sharpe's *British Poets*, 108.
Shelley, Samuel, 5.
Shenstone, Wm., *Poems*, 194, 206-207, 221.
Love and Honour, 35.
The Schoolmistress, 34, 194, 207.
She would and she would not, 173.
Shipwreck, The, 44.
Shipwreck, The (Falconer), 35, 152.
Siddons, Mrs., 37, 173.
Siege of Corinth, 54.
Sigismunda, 175.

Sime's *Military Science*, 144.
Simon, 180.
Sir Charles Grandison, 50, 67-68, 206.
Sir Launcelot Greaves, 64.
Sisters, The, 63.
Sleeping Children, The (Lichfield Cathedral), 24-27.
Smetham's, James, appreciation of Stothard, 19-20.
Smith, Charlotte, *Sonnets*, 151.
Smith, Horace, *An Inscription for a Grotto*, 56.
Smollett's *Ferdinand, Count Fathom*, 65.
Peregrine Pickle, 64.
Sir Launcelot Greaves, 66.
Social Day, The (Coxe), 213.
Society of Arts ticket, 217.
Solitude (Zimmerman), 214.
Solomon (Prior), 34.
Somerville, Wm., *The Chace*, 53, 86, 160.
Songs of England and Scotland, 116.
Southey's *Poems*, 212.
Southwell, Henry, *New Book of Martyrs*, 171.
Specimens of Lyrical, etc., Poets, 218.
Spectator, The, 46, 47, 77, 78.
Spencer, W. R., *Poems*, 206.
Spenser, Stothard and, 92-94.
Spring—The Lover's Dream, 186.
Staiburn, Mrs., 4.
Steele, Sir Richard, *The Tatler*, 76.
Sterne, Stothard and, 80-82.
Sentimental Journey, 63, 82.
Tristram Shandy, 56, 63.
Stevenson, Sir John, etc., *Popular Traditional Airs*, 165.
Stewart's *Stories from the History of Scotland*, 218.
Stoe, Harry, 215.
Stothard, Alfred J. (son), 17, 18.
Stothard, Chas. Alfred (son), accidentally killed, 13.
Married to Anna E. Kempe (Mrs. Bray), 14.
Stothard, Henry (son), 17.
Stothard, Robert (son), 18.
Stothard, Thomas, birth, boyhood, and family, 2.
Sent to Acomb, 3.
Removed to Stutton, 3.
Early efforts, 3, 4.
School at Ilford, 4.
Apprenticed to a designer, 4.
First book illustrations, 5.
Exhibits at R.A. (1778), 6.
Marriage and children, 6.
Elected an A.R.A., 7; R.A., 8.
Purchases house in Newman Street, 8.
His plate stolen, 9.
Designs for silversmiths, 10.
Death of his mother, 10.
Librarian of the R.A., 13.
Visits Paris, 13.
Death of his wife, 15.
Deafness and accident, 16.
Death, 17.
Portraits of, 18.
Character and tastes, 18.
Appreciations, 19.
Differences with Blake, 21.
Stothard, Thomas (eldest son), accidentally shot, 10.
Presentiment of his death, 11.
Sudden Alarm, The, 48.
Suetonius destroying the Druids, 222.

Supper, The, 58.
Surprised Fair, The, 47.
Sweet Poll of Plymouth, 170.
Swift's *Gulliver's Travels*, 66.
Sylph-Lover, The, 176.

Tales of a Traveller, 55, 215.
Tales of my Landlord, 135, 137-138.
Tales of the Genii, 61.
Taming of the Shrew, 98, 101.
Tasso's *Gerusalemme Liberata*, 159.
Tatler, The, 76.
Taylor's *Picturesque Beauties of Shakespeare*, 95.
Tegg, Thos., *Book of Utility*, 210.
Telemachus, 8, 72, 188.
Temora, 167.
Tempest, The, 96, 98, 99, 100.
Temple of Fame (Pope), 35.
Terence, 216.
Thalaba (Southey), 212.
Theatrical portraits, 173.
Theodosius and Constantia, 65, 220.
They sing the Song of Moses, etc., 180.
Thomson, James, Stothard and, 109-112.
Seasons (*Pocket Atlas*), 53.
Thyrza, 140.
Tickell, Thos., 86.
Timanthes, 91.
To a Child blowing Bubbles, 59.
Tom Jones, 61, 202.
To Nine Sisters, 58.
Torrismond, 44.
Town and Country Magazine, 39-40.
Townshend, Thos., *Poems*, 153.
Traveller, The, 118.
Trial of Constancy (Mrs. Pilkington), 35.
Triphook, Robert, 148.
Tristram Shandy, 56, 63, 80.
Triumph of Beauty and Virtue, 169.
Triumphs of Temper, 150.
Turner's illustrations to Rogers' *Italy*, 130.
Twelfth Night, 97, 100.
Two Foscari, The, 140.
Two Gentlemen of Verona, 96, 100.

Una among the Satyrs, 20.
Unexpected Recovery, The, 49.
Unexpected Surprise, The, 45.
Unfortunate Mistake, The, 44.
Universal Magazine, 41-42.
Unnatural Mother, The, 46.

Vanbrugh, Sir John, *The Provoked Wife*, 47.
The Relapse, 90.
Vauxhall ticket, 181.
Venus, 207, 214.
Vicar of Wakefield, The, 53, 116-118, 174.
Victim, The, 199.
Village Festival, A, 56.
Village Girl, The, 56.
Village Maids, The, 170.
Village Suitor's Welcome, The, 58.
Vintage, The, 14, 219.
Virtuous Orphan, The, 72.
Visions (Cotton), 35.
Vocal Lyre, 209.
Voltaire, portrait of, 215.
Zadig, 61.
Voyage of the Sable Venus, 169.

Wales, Prince and Princess of, Marriage of, 48; wedding pictures, 189.
Walfret Webber, 216.
Walpole, Horace, *Castle of Otranto*, 210.
The Mysterious Mother, 201.
Walton's *Compleat Angler*, 15, 142-144, 218.
War (Burleigh House), 10.
Warren, Mrs., and Mr. Holman, 173.
Warriors, The, 56.
Wars of the Roses, designs for Buckingham Palace, 15.
Watchful Lovers, The, 189.
Watkins, Rebecca, married to Stothard, 6.
Watteau, influence of, 13.
Watts, Alaric A., *Poems*, 215.
Watts, Isaac, 87, 203, 207.
Wayland's Ladies' Annual Present, 100, 207, 209.
Wedding-day The, or the Prediction Fulfilled, 190.
Wedding scenes, 220.
Wellington, Duke of, presentation shield, 13, 212.
Wells, Mrs., as *Belinda*, 47.
What magnificent ideas of the Creator, 196.
Whimsical Application, The, 47.
White, James, *Earl Strongbow*, 178.
Widow's Vow, 47.
Whitehead, William, *Atys and Adrastus*, 35.
Will, The, 56, 216.
Windsor Castle, Royal Supper at, Prince of Wales's Birthday, 1781, 45.
Winter's Tale, A, 95, 99, 101.
Winter's Wreath, The (1832), 58.
Wirtemberg, The Princess of, taking leave of His Majesty at Windsor, 48.
Wise Men's Offering, The, 219.
Wit's Magazine, The, 148.
Word to the Wise, A, 91.

Yates, Mrs., as the Tragic Muse, 37.
York, The Duke of, portrait, 179.
Young Italian, The, 215.
Young Robber, The, 216.
Young's *Night Thoughts*, 157.

Zadig (Voltaire), 61.
Zenobia, 221.
Zephyrus and Flora, 172.
Zimmerman's *Solitude*, 214.
Zorayde, 188.

CHISWICK PRESS: CHARLES WHITTINGHAM AND CO.
TOOKS COURT, CHANCERY LANE, LONDON.

GENERAL BOOKBINDING CO.
76 770UW 20 001 B 1 ADH 6255
LITY CONTROL MARK

89054771910

b89054771910a

W10
ST76
C83

DATE DUE

JUL 8 '78			

KOHLER ART LIBRARY